

The
Billboard
1944

MUSIC YEAR BOOK



GUY LOMBARDO



JIMMIE LUNCFORD



LAWRENCE WELK



HARRY JAMES



THE ANDREWS SISTERS



COUNT BASIE



DUKE ELLINGTON



TONY PASTOR



JIMMY DORSEY



SPIKE JONES



GLENN MILLER



CAB CALLOWAY



LOUIS ARMSTRONG



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THE INK SPOTS



ERNEST TUBB



DINAH SHORE



BOB WILLS



CHARLIE SPIVAK



ARTIE SHAW



ROY ACUFF



LOUIS JORDAN

COLUMBIA



RECORDS



A black and white portrait of Duke Ellington, a man with a mustache, wearing a suit and tie, looking slightly to the right. The background is a solid red color.

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MUSICAL DESIGNS

B. G.

September, 1943

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September, 1943

MUSIC'S WHO'S WHO

September, 1944

The first complete buying guide for both commercial and professional buyers in all branches of the music industry. Includes cross reference index to all bands, singers, folk artists and cocktail attractions whose activities are either listed, reported or advertised in this Year Book. Numbers behind each classification denote page number on which information appears. Key to classifications:

Cklt: Small Bands and
Cocktail Units
Folk: Folk Artists

Juke Films: Coin-operated
movie machines
Legit: Legitimate Stage
PA: Personal Appearances

Pic: Motion Pictures
Profile: Biographies and
Pertinent Facts
Pub: Music Publishing

Rad: Radio
Rec: Records
Tele: Television
War: War Activities

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Oy - sters, down in Oy - ster

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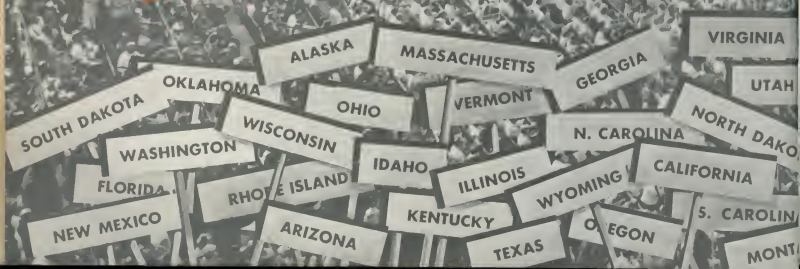
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Especially you fellas who voted me your favorite singer in The Billboard's Music Poll of Army Camps and Naval Bases and all you high school boys and girls who honored me in the same way in The Billboard's High School Music Poll

MUSIC'S BIG WAR JOB

In the drive toward victory, on the home and battle fronts, music has done a job; here's a picture story of that job

FINGER POSITIONS OF OCARINA



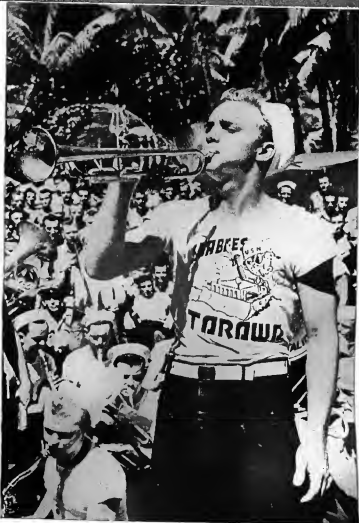
A real jump band: The 501st Parachute Inf. Band at Camp MacKall.

Tarawa was tough, but Sunday band concerts erased some of the horrors of battle.

They're in the army now, and they'll learn to play the Ocarina if it kills them. These lessons at Camp Lee are all a part of building morale in the armed forces.

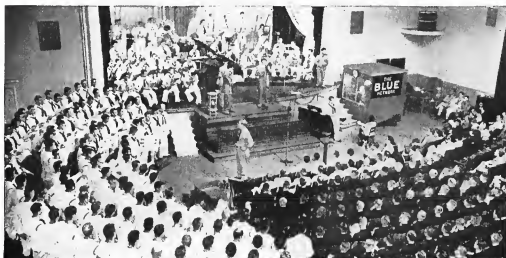
The Coast Guard has its orks, too. Here's a group aboard a cutter somewhere in the North Atlantic. Get those beards, and the instrumentation: Trumpet, fiddle, guitar, fife, harmonica and mandolin. Undoubtedly a cross between a hillbilly and a hot jazz combo.

Wherever fighting men go, on land, sea or air, they have their own musical units. Here's a C. I. night club ork in New Guinea at the Officers' Club of a 5th Air Force Base.



MUSIC'S BIG WAR JOB

War men supply their own music for morale



A Coast-to-Coast radio show by the Great Lakes Naval Training Station personnel. The GLNS music-makers entertain a war-tense nation, as well as their own fighting gobs.



Here's a typical naval group. The Wash-boarders. Most of them were formerly with name bands or radio networks or stations.

... and for recruiting new enlistments



IN EVERY WAY ON EVERY FRONT

Music does a big war job in every way on every front. Building morale on fighting and home fronts, recruiting drives, propaganda to sell American and United Nation ideals to people in countries which have seen oppression. . . . In all these ways and many more . . . in every way music and its people, from big name to obscure sideman, have done and will continue to do their full measure in the drive toward victory.

Coast Guard's "Tars and Spars" show played theaters all over the nation, recruited thousands of new Tars and Spars.

... and "sell" the United Nations via music

Putting Tokyo Rose's lap propaganda job to shame are these music-makers, "selling" the United Nations' story to foreign countries in the language all nations understand. At left, a Scottish bagpiper tells residents of a French town what it's all about; center, a British 8th Army unit plays for natives of an Italian village, and at right, two American GI's do a musical comedy number during a show in Ireland.





Music Names do their share . . . in uniform

Major Glenn Miller, Artie Shaw, Lieutenant Commander Eddie Peabody are all typical of name oik leaders and music singles who rushed into service after Pearl Harbor. The full list includes names too numerous to mention. All these names and 30,000 lesser known musicians are doing their share in music's drive toward victory . . . in uniform.

← Frances Langford doing a show from a truck somewhere in the South Pacific (note the GI's taking a backstage look); Alec Templeton, blind pianist, and Cab Calloway are just a few of the hundreds of name band leaders, singers who have given generously of their time to every phase of the war effort. And if the boys can't get to see and hear 'em in person, there are records for them and short-wave broadcasts like the Command Performance, which on this airing had such music stars as Spike Jones (now overseas), Kay Kyser, Nelson Eddy, Dinah Shore, Ginny Simms, Frances Langford, Ed Gardner, Jack Benny, Fred Allen, Jimmy Durante and Bob Hope were also on the short-wave airshow for the boys.



. . . and in civvies in person, on disks and via shortwave





MUSIC'S FIGHT AGAINST JUVENILE DELINQUENCY

Armed by music, thousands of clubs are leading kids from beer and tobacco to cream soda and hot dogs, from idleness on streets to wholesome fun and dancing

By Walter Hurd

MANY opinions have been given as to why the juvenile problem has increased during the war and the third year of the war finds the nation doing much to meet the problem. No less an authority than J. Edgar Hoover was one of the first to warn the country that war conditions had suddenly increased juvenile crime. The official records were quoted to prove what Hoover said had already reached alarming proportions. He took to the radio and also the press to inform parents about conditions as the FBI knew them. Federal officials were also seconded by many State and city officials who told much the same story.

Civic Leaders Take First Steps

The effect of these official warnings was to stir up civic and educational leaders in all parts of the nation and before a year of the war had gone by conferences were being held in all of the large cities to discuss ways and means of meeting a situation that had already become one of the real problems of a nation at war. The conferences led to the publishing of articles in magazines and

newspapers, to radio forums on the air and to the issue of bulletins by such official agencies as the Office of War Information. There was certainly no lack of information and the next step was to do something about it.

Kids Develop Their Own Leaders

With so much agitation about juveniles, it was natural that the juveniles themselves should become interested. Most of the agitation had related to juvenile crime and little was being said or done about the teen-age groups thruout the country that had not become infected with the crime virus, or whatever it is that causes youth to come into conflict with the law. It was not long before young people themselves were holding conferences and their own youthful leaders began to plead for something in behalf of the normal young citizens of the land.

Typical of some of the conferences at which young people themselves advanced constructive ideas was a general meeting held in Chicago in May, 1943, at which high school students from various parts of



Hillinois explained what high school students were doing to help prevent juvenile delinquency. A plan that had been widely publicized throughout the country was known as the Moline plan, an idea which had been developed by high school students in Moline, Ill. The Moline plan in principle consisted of a community center for high school people and the active management in the hands of the young people themselves. While the center was sponsored by civic organizations and had adults for advisors, yet the organization was made up of young people and was run by the young people, with their officers chosen from the group. The fact that the young people had the organization similar to social clubs suggested the general idea of teen-age clubs as the principle on which youth centers could be built in many cities and towns.

Juke Boxes

Take Care of Slugs

The Moline plan was not new, but it did have aggressive young leaders and they saw it that their work attained proper publicity. It was not long before national magazines were telling the story of the teen-age club in Moline. Leaders in work among young people were quick to recognize the idea, and an investigation showed that teen-age clubs were doing progressive work in many parts of the country.

So the club movement began to spread like wildfire. The young people themselves were quick to tell why the club idea appealed to them. They wanted entertainment, they liked music, they wanted to dance and they wanted some popular center where they could meet. In the average city it was usually a case of going to some local tavern in order to have the music they wanted. Hopscots and jitterbugs began to crowd into the taverns so that the tavern owners found their hair turning gray because of the many problems which the presence of minors created for them. The usual music in a tavern was the popular juke box where the teen-agers could select their own music as they pleased and the fee of five cents was so nominal they could easily enjoy a pleasant evening. Because liquor could be had in these spots, it was a very easy matter for many young people to drift into forbidden paths, and so it was easy to recognize that there was one of the real sources of trouble for modern youth. It was easy to visualize a club for entertainment for young peo-

ple where they could still have popular juke box music and popular records under proper supervision, and it was easy to set up a fountain for selling soft drinks, milk, ice cream and other refreshments which the young people liked. Thus, the teen-age club could supply all the things the people wished and under much better surroundings than they could find in the local taverns. The young people themselves were the greatest enthusiasts for the idea.

Night Club Idea Appeals to Kids

In most cities, a real club organization was formed, sometimes requiring a small membership fee or in some other way attaching responsibility to membership in the club. The club elected its own officers and also committees to plan and supervise the work. In that way the clubs became real training grounds for young people as well as entertainment centers. The teen-agers demonstrated their showmanship by selecting unusual names in some centers, but in general they were known as teen-age clubs, youth centers, youth canteens or even teen-age night clubs. The night club idea appealed to the young people because it suggested a lot of possibilities in providing entertainment. Not only would the juke box be used for popular dance music, but high school orchestras were used, and even dramatic talent from high schools could present local plays. Because of the big prospects in using local talent for entertainment, even the amusement world began to pay attention to the juvenile clubs. Because high school orchestras were used, this drew attention to the fact that live, as well as juke box music, has its place in teen-age clubs.

Recorded music, however, continued to be the real center of all the clubs, whatever plan was used in forming the club. This held because the problem of entertaining young people had really developed into national proportions because they were going to the local taverns in order to find the juke boxes. Since the youngsters could hear their favorite musicians and orchestras on the juke boxes, they naturally continued to regard the music machines as the real center of their night clubs.

As soon as the teen-age club idea spread, civic and religious organizations, and even business men's clubs, began to take interest in them and find ways to help finance the clubs. In many cases, it meant taking over a warehouse, some empty

storeroom or some club building used by a lodge or civic group and installing proper equipment for the teen-agers. It also meant selecting sponsors and supervisors for the clubs although youthful leaders were left to plan most of the work themselves. The teen-age leaders themselves insisted on planning live music programs, recorded programs and other forms of entertainment which they would enjoy. In some cities, a city-wide organization was formed to open and sponsor the clubs. In Chicago, a meeting of parents and civic leaders was called, and a general organization was formed to open clubs in all parts of the city. The plans included as many as 60 of the teen-age clubs as a starter for the first year.

Will Clubs Last Come the Peace?

In many cases, newspapers aided the movement by featuring publicity, and the Hearst papers even sponsored the movement in all cities where their papers are published. They even suggested a national organization to sponsor such clubs. By the third year of the war, it was plainly evident that these teen-age clubs were a definite solution to the juvenile problem. Magazines such as *Life* and *The Saturday Evening Post* and many newspapers published featured articles to show the wonderful results being accomplished. The pictures showed the value of the juke box, of local music, and dramatic talent and the many other activities in which the young people were to find diversion and even useful work.

It became evident that one real problem still remains. And that is to find some way to perpetuate these clubs. It had been shown that the clubs were needed for normal young people instead of being organizations to reform those with a criminal bent. It had been also shown that normal teen-agers will need the clubs just as much after war as they do now. For these reasons, the juke box industry began to give careful consideration to some plan for perpetuating the clubs after the war.

The music world also took interest because live musicians would be used in so many of the clubs. While the youth centers were places of entertainment, show people recognized that here was something which all branches of the entertainment field should take an interest in and find ways to sponsor the permanent existence of the teen-age club in some way.



Whether they jitterbug all the time or stop for conferences over what bit of music might be best next, teen agers who have their own clubs are healthier and happier. Soft drinks and modern music for modern youth seems to be the answer to many problems of the present day. Juke boxes are center of most clubs and many such boxes have been donated by operators of music machine routes.

FACTORY MUSIC:-

POPULAR music has come out of the show places and into the factories to stay. There are some production authorities, of course, who question the fact that music will stay on the production line after the war is over, but they are in the small minority. They're the die-hard who never did want music in manufacturing and who either have missed it as a production and morale tool or else refuse to compare production records before and after the introduction of melody in their shops.

Music will become an increasingly essential tool in the hands of production engineers. This must be so because of the fact that year after year production becomes less a matter of craftsmanship and more and more a matter of the assembly line. And with the assembly line comes fatigue, a fatigue that is seldom offset by the stimulus of the creative urge, the pride of a job well done. Music therefore gives the worker the lift he needs in his job. The less the creative urge the greater the need of the melodic lift of industrial music.

Industrial music is something besides putting a disk on a turntable and letting it spin. It's not only contracting with a wired-music service or installing a juke box and remote speakers. It's a new art, one that combines a knowledge of rhythm—not only the rhythm of tune fashioning but the rhythm of production. Naturally all the answers that the new art needs are not at hand and won't be for years to come. The basic facts, however, are known and these, of course, mean a great deal to the future of popular music.

Play the Hits, Play and Play

Most important lesson learned to date is that pop tunes are a must for music to work by. Standards may be used at certain times of the day, notably, marches to get the gang off at a production peak and waltzes to ease a heavy pace that's been going along for a maximum stretch, but the real lift, the music that gives the workers their needed stimulus, is the popular music of the day.

That means that the hits of the moment have to be played regularly. That doesn't, on the face of it, seem to be too difficult a job, since disks of practically all the tunes on the "most played" sheet are available to be slipped on the turntable. What makes it difficult is that the commercial platters for the most part are recorded for regular juke or home phonograph playing and not for an inspirational lift for workers. Disks with vocals are out. The workers naturally want to sing with the vocalist and that means the rhythm of the music fights the rhythm of the production line, and instead of production running smoothly it runs hitler and yon and gets nowhere quickly.

Picking the correct disks is a matter of knowing what the workers want and knowing as well what rhythm will fit the particular job being sound-served.

Special Scoring Seems Essential

Two things are developing from the increasing recognition of the value of musical rhythm in the factory. First a new field for creative music, i. e., music written especially for and inspired by industry. Second a new field of arranging, arranging of pop tunes so that the melody will not be lost but



Anton De Young, general foreman of the machine shop; Dave Almoth, foreman of maintenance, and E. Kallenberger, all of Curtiss-Wright in Clifton, N. J., give employee Barbara Betts a course in handling platters on the industrial music turntable in the war plant's music studio.



On disks or in person music does a job of helping workers relax, as well as supplying the "lift" necessary for better quantitative and qualitative production. Here's a lunch hour outdoor song and dance session at a war plant.

BORN IN WAR, SET FOR PEACE



That big speaker over the heads of these two girl employees may not be particularly pretty to look at, but the music that comes out of it keeps their jobs from becoming boring or monotonous to the point where they can't perform efficiently.

Jehanny Long and his orchestra do a guest appearance at the Todd Shipyards, where the men who build the ships perch atop the hoists to get a load of that energizing jive dished out by the Long crew.



Instead ride over the noise of the production line. This latter has a long way to go for the music not only has to ride over the noise level of the factory but has to avoid becoming strident. If it screams it annoys rather than helps the assemblers over their fatigue points. It's just as bad for music to be almost inaudible as it is for the music to be so blaring as to grate upon the ears of the workers. There are two creative elements that will form a permanent part of the musical world of the near future: the composer who puts his notes on paper with a specific industrial function in mind and the arranger whose major job will be to take the popular music of the day and set it on paper so that it will be heard and enjoyed by men at work.

To these two creative jobs that are growing out of industrial music, add the factory musical director. Naturally, he will function only at the plants that have their own musical

installations, plant broadcasting systems or wired juke boxes. In the case of the wired music services, one man will fill the needs of all the plants served by each wired music organization. The plant musical director will likely be part of the personnel office and close to the labor-management committee of the industrial plant. It will be his job to watch over the musical selections, to check each part of the plant to make certain that the music being fed helps counteract fatigue not increase it. He'll routine one type of music for the work hours and another type for rest and luncheon periods. In the case of the latter it has been found that proper programming at lunch time is just as valuable in giving workers a lift as worktime music.

**New Jobs
Created**

Three new occupations have already arisen from the growth of industrial music, but these three new occupations are only



Here a juke box supplies the music for an employee show at the Pullman Standard Car Company. Jukes, plant industrial music studios and in-person singers and bands all contribute toward music's effectiveness in industry.

FACTORY MUSIC: IN PERSON AND MACHINES

(Continued from preceding page)

the beginning. Thousands of musicians will make hundreds of thousands of disks for fatigue-counteracting purposes. The tunes may be the same as go on normal commercial platters but they'll sound different, and they'll be records that will have to be auditioned in factories not in the quiet of the house or recording studios. Naturally certain commercial disks will fill industrial needs also but the millennium of industrial music calls for every tune scored for the work it is to do.

Music will do a great job for production—in fact, we're doing a war job beyond compare right now. What the music industry is interested in however is the melody of the assembly line will mean to the business. Not all the answers to this can be figured out yet. Limited pressing facilities (only one of the big three disks are available at the present) plus the fact that personnel men in the field have been more interested in what could be done for the worker rather than for music, have contributed to a less than complete picture for the men and women who make their living from putting notes on paper and taking notes from paper to make music.

Sharer Life For Mill Tunes

Certain things are clear, however. Hits are bound to spiral quicker and die sooner than they have done before. Radio has quickened the life span of a hit, and industrial music will still further speed it on its way up and out. True, after it's hit the peak and starts down the buying demand slide, it can be and will be brought back (if it has what it takes) to join the industrial catalog of "plant music standards." In other words it will become a hit quicker and slide out of the parade sooner than ever before, but it will also come back and earn dough month in and month out for the diskers, composers and publishers.

How it will be possible to evaluate the plays a song gets in industrial music so as to give an ASCAP rating to its publisher and composer, is still a moot question. However, ASCAP is studying this and some way will be found to credit industrial plays in ratings. The money which ASCAP fondly hopes to collect in the form of license is fantastic but so was the money which it originally set as the goal in radio. The latter turned out to be only a fraction of what broadcasting now pays annual-

ly, and what happened thru the airwaves may be duplicated in the factories of the nation.

Unique Place For Juke Box

The place that juke box systems will play in industrial music is unique. No other system can do the job that the juke is equipped to handle. Their particular niche is in factories where there are hundreds of manufacturing steps rather than a general production line. Experimentation has proven that in many factories no over-all music programming job will fill the need of all or even a substantial portion of the processes. Tents have also proven that it's not possible to monitor 10 or 20 different programs from the same control room, and besides the price of wiring a plant for multiple channels is so costly as to bring a six from the purse-string holders. The only answer then is a juke box for every different production rhythm or group of rhythms. Since a maximum of a half hour of music is to be played at any one time (15 minutes is normal) and since no more than four musical selections should be played between any set of mealtimes, i. e., between breakfast and lunch, lunch and dinner, etc., the 20 selections in the average juke will supply all music necessary for any continuous work period. The disks are changed usually during the lunch period and the juke is ready for its second work session. Naturally if the plant is on a two or three-shift schedule the disks are repeated for each shift. If it's on a one-shift basis the disks are constantly changed. Naturally any industrial music system that employs a great number of juke boxes puts a heavy burden on the plant musical director. He will have to do the type of job being done, for instance, by the musical director of Mumuk, who has generally about 10 channels to feed. But in doing so, in individualizing the industrial music to fit each job, he will really use music to its maximum potential.

It's evident that the mass of industrial music will consume millions of disks, thousands of more tunes and require thousands of musicians to serve it. Industrial music will serve the nation 24 hours a day. It will belong to everyone—not a few. None will be without its help and none will be so poor as to be untouched by its stimulus.

Industrial music opens every door to the assembly line. It's an indication that future production will be sung down the assembly line.

Yes, it does look as though music is in business to stay.



These two machine men haven't just sucked a lemon. They're whistling while they work to the strains of the music being piped to them via the loud-speaker overhead. Below, the Todd shipbuilders help Johnny Long lift Juanita Ross to a spot where all the guys can get a look. Turnouts at plant musical shows are terrific.



G. I. BANDSMEN SAY Martins Stand the Gaff!



Sgt. Ernest G. Brockman of the 158th Infantry, serving in an Infantry Band in the Southwest Pacific theatre, says:

"This tropical climate and the jungles are the toughest test that any instrument can be given and, believe me, these Martins have stood up all through it. We have often played concerts that have lasted more than an hour in the rain and that's the worst, especially for reed instruments."

(Sgt. Brockman has a G-I Martin Alto Saxophone and there are many other Martins in the band.)

With band instruments, as with men, character tells when you put them "under fire". Reproduced here are quotations from just a few of many unsolicited letters from G. I. Bandsmen, serving in all theaters of war.

What these service men say is far more significant of the genuine quality of Martin "Handcraft" Band Instruments than any words from us. Of the many thousands of Martin Instruments supplied to the Armed Forces not a single one has been returned as defective in any way.

Naturally we are happy—and a bit proud, too—that Martins are filling their

war-time duty so well. At the same time we are preparing for the time after Victory when we can again supply Martins to all who want a truly superior instrument.

New models are now being designed, tested and perfected. These new Martins, more than ever, will provide discriminating players the instruments on which to do full justice to their abilities. And aspiring young players will find the easy response, the tone quality, intonation and mechanical perfection of the new Martin instruments will afford the quickest realization of their artistic ambitions.

\$25.00 AFTER-THE-WAR PURCHASE BOND FREE

To every man now playing a Martin Band Instrument in the Armed Forces here is an offer worth real money. Simply send us your name, home and service address, and serial number of the instrument you're playing, whether it's yours or one issued to you. We'll mail you a bond worth \$25 in

cash on the purchase of any new Martin instrument after the war. If possible send us your picture and something about your activities.

Civilians—we suggest that you tell musicians you know in the Armed Services about this offer. You'll be doing them a real favor.

Cpl. William Bell of the 9th Armored Division Band says:

"I'm playing a Martin Trumpet, and am more than satisfied with it. It has fine tonal quality and ease of blowing. It responds in high and low registers perfectly. I play in trumpet in the concert band and second chair in the dance band, take the hot choruses, so I require a first class instrument for all around performance."

Pvt. A. E. Carmen, stationed at Fort McClellan, Ala., says of his Martin Trombone:

"Believe me, that horn has really given service. I bought it about a year ago, second handed, but it is still in perfect condition. I did quite a bit of playing in dance bands, orchestras, street bands, etc., including a lot of traveling. When I entered the Army and had the instrument mailed to me, the case was demolished in transit but the horn came through with only one loosened joint. The valve action is still as a trombone player could hope for. Believe me, that's one tough horn."

Pvt. Alvin S. Carver, stationed in the Hawaiian Islands, says:

"I, for one, have been using a Martin Saxophone now for ten years and would use none other than a Martin. My Martin has sure taken a beating during the last year or two but is still in the best of condition, the key action and tonal quality is still as nice as ever." (Al has his own service dance band, "Al Carver and His Islanders", playing all over the Islands about six days in every week.)

Sgt. Henry Evans, 6664 Special Service Platoon:

"This is just to inform you that I am with the 'Vard birds' in the band of the 'Key Biscayne' show. We are touring the European theatres of operations and play for the boys two and three shows every day."

"I am first sax man, playing a Martin Alto Committee No. 141395 and in our six months of shows, here overseas, my Alto has not missed five once. Many thanks for a fine consistent saxophone."

Sgt. William H. Evans of the 113rd Army Band wrote us that—

"I am a trumpet player and have played Martin in my three years and four months of service and enjoy playing the Martin very much. We have (encompassing four other standard makes of brass instruments) in our band and I have played most of them but go back to my Martin every time. It has held up in any and all conditions and we really give a horn a beating, playing both day and night. To make a long story short, the Martin is tops in my opinion."

MARTIN BAND INSTRUMENT CO. . . . ELKHART, INDIANA

AAF MUSIC DIET ON THE ITALIAN FRONT

A former Billboard music reporter, now a sergeant with the 15th AAF in Italy, tells the inside story of the music biz in and out of the Air Force from Bari to Rome

By Sgt. Joseph R. Carlton, AAF

THE music business of the 15th Air Force in Italy is a flourishing one, mighty like the big back home. Production is on a smaller scale, of course, and there's no profit motive (this is still the army), but there are record releases, broadcasts, one-night stands, and even a song plugger showed up the other day with a "tune by a pal, for the boys to try."

Twice a month V-disk shipments bring platters. There are small hand-winding phonographs in enlisted men's day rooms, officers' clubs and general living quarters. When a down or so new V-disks arrive, captains to privates take turns cranking. Jump and pop ballads vie for heaviest demand—for a time it was a toss up between Basie's *One O'Clock Jump* and James's *Besame Mucho*. The longhairs aren't forgotten tho, two or three in each parcel feature Philharmonic or Boston pops.

Home-wave feature missing is the juke box. That in the

Red Cross club in Rome is one of the few coin boxes in Italy.

V-disks are also used on public-address systems set up in bomb and fighter group headquarters, and at one spot, for the benefit of combat crew members returning from missions, an outdoor speaker slips Dorsey and Goodman to them while they're lining up prior to interrogation.

GI and WAC Disk Jockeys

AF Poggia radio station is young—but definitely big time. Dealing only with music out of the can, Poggia music is heard in headquarters, living quarters and clubs, thru the Fifteenth. For the better part of the day GI and WAC commentators take turns jockeying thru the disk library. Toward evening ether is filled with c. t.'s of better-known U. S. air shows like *VH Parade*, *Spotlight Bands* and *Fred Waring's Pennsylvanians*.

Standard Items on the disk jock's sessions are James's *Ma-*

Mule, Shaw's *Peggy Sue* and Miller's *Moonlight Serenade*. Split of shows is reflected in program titles: *One-Night Stand*, *Sunrise Serenade*, *G. I. Jive*.

Big Disk Booking Biz, Too

Band and band booking activity would make a MCA or GAC exec feel right at home. There are five to eight all-soldier bands in every large city in American-occupied Italy, all available for dates on a planned circuit basis. Commercial contracting is impossible, but since most of the GI orks are strumming on their own there is a reward of some kind—call it a "tip." Outfits range from six to 14 pieces. Big bands usually being hired. One outfit has shoked up enough to rate a WAC vocalist.

Orks rehearse on their own time, depend largely on outdated stock, substituting horn power for finesse, but they turn out sound jump for the khaki throng. Very few professional

musicians are in these groups, they're called for in more important spots is the explanation, but even tho they're non-pros they are in constant demand.

When demand for live music exceeds the GI supply, Special Service calls on natives. These Eytie swingers have queer ideas of swing, stripping it down to a Continental air-fiddle and dull-horn conception, but you can get the melody. Eytie sceneries are featured in nearly all native orks, but their phonetically learned versions of current pops give the hepcats to smile, to put it mildly. But they try, and our boys cheer their efforts.

Eytie Groups Seldom Unbooked

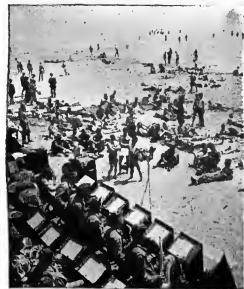
Whether or not it is true that all Eyties think *Amapola* and *The Things I Love* are still the top-selling ditties in the States, each city from Bari on to Rome has between eight and 10 Italian orks who rarely go without work. Even in the

smallest town the Red Cross club is likely to feature some three or four musical spaghetti-esters who usually sound comme-ci, comme-ca.

Music Speaks Universal Language

The sum fact is that music speaks its universal language thruout the AF in Italy. It can be Sad Sack Jones blowing the starch out of a sweet potato, or it can be a host of EM gathered around some tiny bambini singing *Amapola* in the village streets. It can be a huge audience thrilling to *This Is the Army* tunes as played by the original company orchestra; it can be a group of officers fox-trotting it at a formal dance, or a GI mob beating litterbug time with the unit band down in the day room. But whatever the surroundings, music has a wonderfully vast market among the AF boys in Italy. The way that market is gobbled up is something to tell the folks who feel that music-for-morale is just a trade protecting phrase.

On a beach in Italian soldiers relax as they listen to an American Air band play the latest tunes from home. Loud-speakers carry the music to every part of this recreational area. When opened this beach was near the battle lines.



Musicians in the Eighth Army Air Force named this block-buster-delivering bomber for Kay Kyser's famous greeting: "Evening, Folks; How Y'All?" And to make the job complete each individual gun in the aircraft is named for one of Kyser's sidemen.

Test City Swingsters of the 377th Engineers start to give with good old American music from their truck in front of a Red Cross Theater "somewhere in Italy." The Red Cross girl in the center seems to enjoy it as much as do the boys.



*Gibson Keeps Faith with a
Star-Studded Past!*

As all artist guitarists know, there
never has been but one Gibson.
And although the war has meant "time
out" from guitar manufacture for awhile, we of
Gibson have never ceased planning and working to
assure you postwar instruments that really keep
faith with the lofty ideals and am-
bitious dreams that characterized the
foundation of Gibson over fifty years ago.

GIBSON, INC., KALAMAZOO, MICH.

*Only a
GIBSON is Good Enough!*

ARMY
★ **E** ★
NAVY

WAR SONGS ON

Today's wheel and wing war, or mechanized battle methods, have had interesting effects on the popularity of this war's tunes

Berlin, Waring Warble War Tunes



Irving Berlin warbling war tunes for the army boys here, contributed top war songs to both the present conflict and World War I. His "Oh, How I Hate to Get Up in the Morning" struck a real Johnny Doughboy chord in 1917, and his "There Are No Wings on a Foxhole" is a top song story of World War II. Berlin has done much for the war effort in other entertainment directions, too. His work in "This Is the Army" is one of the outstanding showbiz contributions of the war, and he recently returned from an overseas jaunt with the show.

Fred Waring, leading a group of navy men in a session of service songs, has been one of the foremost users of war tunes in his musical programs on the air, in theaters and on records. His recent showing at the Roxy Theater in New York with the "Wilson" film featured several war-song production numbers. On D-Day Waring did a network program of service tunes, and he recently waxed an infantry tune by Oscar Hammerstein II and Richard Rodgers, "We're On Our Way" for Decca.



THE songs of this war are a lot different from those popular in the years of previous conflicts. The reason is quite obvious—it's a different war, and we're a different people. Just as styles in weapons have changed, so have styles in music, and particularly styles in the use of music.

In 1917 the troops sang as they marched—and there was a lot of marching. Folks at home sang around the old family piano, there wasn't any radio, the photograph was just beginning to get started, and the juke was still to come into widespread usage.

Today's War

Today we have a mechanized war—and mechanized use of music, too. Instead of songs to cheer the lagging soldier, there's a long line of motor trucks to whisk him from camp to front-line duties, and back home the juke box on the corner, together with the radio in the living room, serves to bring us the music of the moment. It's a mechanized age, and music has accepted the mechanization, taking the change in stride.

"Billy Hi"

Songs like *Over There* and *Tippin'* were heard on every hand in the days of World War I. Top seller of this war era is hilariously *There's a Star-Spangled Banner Waving Somewhere*, and while publishers Bob Miller Music have sold 1,430,000 sheets—the song got it's big build-up from

the million and a half Bluebird disks sold of Elton Britt's recording of the number. (Half a million other records of the tune have also been sold.)

This War's Tops

High on the list of this war's music are *Coming in on a Wing and a Prayer*, *When the Lights Go on Again* and *Praise the Lord and Pass the Ammunition*. These numbers have sold 800,000, 700,000 and 500,000 sheet music copies respectively, not including these days, Albu far under sales for popular tunes of 25 years ago, such as *Rose of No Man's Land*; *Oh, How I Hate To Get Up in the Morning*; *K-K-Katy*, or *Good-bye Broadway*, *Hello France*, the comparison is favorable in this present day of lower totals for all sheet sales.

No Love—Shoo Shoo

Important in best seller lists of this war were two tunes that got their initial starts on the disks, *No Love and Shoo-Shoo Baby*. The Andrews Sisters recorded the latter, while Ella Mae Morse recorded both. *Shoo-Shoo* had the added boost of an Andrews Sisters' picture in Universal's *Follow the Boys*. These numbers have run up sheet sales of around 350,000 each.

The song pubs started in early to bring out tunes that had a war flavor, but the Petrillo ban, with the subsequent difficulty in getting records of new numbers, had its effect. With free recording it might have been a different story for

OR WOULD YOU RATHER BE A SOV?

The Burkes and Van Heusens, the Mercers and Cahns, the Rayes and Pauls and some of the other boys do all right knocking out tunes, but in Soviet Russia some of the lads can match 'em, buck for rubble. U. S. S. R. decided it wanted a new national anthem and ran a contest among its music makers. (They're not called songwriters over there by the way; guy who writes melody is the composer and lyricist is called a poet.) Sov government split 2,000,000 rubles, better than \$350,000, among poets and composers participating. One hundred and sixty-five composers and 40 poets turned in tunes and three copped the top money: Sergei Mikhalkov and E. L. Registan, poet team, and A. V. Alexandrov, who did the music. All the losers got themselves 4,000 rubles apiece.

And what do you get for your rejects?

WHEEL AND WING

tunes like *Johnny Got a Zero* (which sold 300,000 copies of sheet anyway) and *Don't Sit Under the Apple Tree*. They were moderate successes—with plenty of records they might have been bigger by far.

Interesting in the nearly three years of conflict has been the development of songs with a definite patriotic angle. *God Bless America* was published at the close of the last war, but took its spurt just shortly before Pearl Harbor, in a large degree due to Kate Smith's energetic activity.

Service Songs

The war has brought increased use of many of the service songs, but *Anchors Aweigh*, the *Caissons Go Rolling* and the *Marines' Halls of Montezuma* are all pre-war vintage. *The Army Air Corps Song*, among the numbers devoted to branches of the armed forces, made the top showing on the best-seller lists.

Only one hot tune stands out in the war crop. *G. I. Jive*, hyped by Johnny Mercer's Capitol record. Of songs designed for countless parades only *Dixie From Bizerte* made any appreciable showing, and that far below the overwhelming popularity of *Itsy Bitsy* of the last war. *Move It Over* might have become bigger, but for troubles with broadcast censorship rules.

It's a mechanized war—and mechanized music trends close on the heels of the invasion armies, in fact, in some sectors

preceding them as behind-the-lines stations broadcasting to American troops have carried good old U. S. tunes to the ears of the enemy—if their sets could be tuned to our waves.

Marlene Fave

Interesting in connection with the constant interchange of musical programs as part of propaganda to enemy troops is the fact that *Lili Marlene* has become a favorite of troops on both sides in the present conflict. Set for a heavy build-up in this country with a new Perry Como Victor record out, and others scheduled to follow, this tune is popular with Germans as well as with English troops. Radio carried it cross the battle lines.

Juks Well Fed

Feeding the juke boxes of the behind-the-lines rest camp, and the transmitters of the radio stations of American Broadcasting Stations in Europe, are a steady stream of recordings covering popular air shows with commercials eliminated, and V-disks of current hit tunes made by leading orchestras. All restrictions as to recording have been lifted for the V-disks and nearly every outstanding band in the country has made a contribution to this effort to bring the music of the moment to the boys overseas.

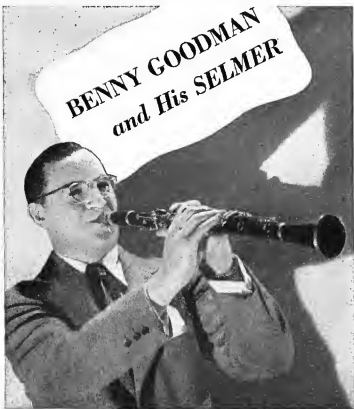
It's a mechanized age—mechanized music for the men of a mechanized war. War tunes are different than they were in 1918.

Songs for the Army in the Making



General H. A. Barnes, Deputy Quartermaster General, and Capt. Don Craig, of the Quartermaster Corps, meet with some of the nation's top tunesmiths, members of the American Theater Wing Committee, to discuss tunes for the QM's. Seated with the General are Oscar Hammerstein II, who wrote Infantry hit, "We're On Our Way" (Dick Rodgers co-authored), and Irving Berlin, who penned "There Are No Wings on a Fox-Hole," "God Bless America" and numerous other World War I and II tunes. Back row shows Alleyites Ray Henderson, George Meyer, Irving Caesar, plus Craig and Maurice Kafka, Treasury Dept. Music Co-Ordinator.

**BENNY GOODMAN
and His SELMER**



*** Keeping
Good
Company**



Currently seen in 20th Century-Fox's picture "Sweet and Low Down".

Benny's clarinet virtuosity is internationally acclaimed whether it be in swing, symphony, chamber music or solo. Proudly we submit—"he played his way to fame on a Selmer", as have the majority of top-money clarinetists.

Selmer

Just to prove that Selmer keeps good company, here's a recent snapshot of Selmer trumpeter Harry James and his beautiful wife.

Harry and his Selmer have been partners for years—six years in fact. You'll have to agree that a trumpet *has to be* extraordinary to keep good company for that long a time.

If your dealer can't supply you with a Selmer now, ask him to put you on his preference list. H. & A. Selmer, Inc., Elkhart, Ind., New York City (10)

The American Federation of Musicians

Music in the Drive Toward Victory

MUSIC WAR ACTORS

American Society of Composers, Authors and Publishers

American Society of Composers, Authors and Publishers has not missed any opportunity to co-operate with the war effort. In connection with the sixth war loan, society prepared a dozen 15-minute broadcasts, arranged casting and production, and spent a total of over 310,000 so that disks of the shows could be sent to all American radio stations, regardless of their ASCAP affiliation. To non-members, complete clearance was given for these films.

Scripts Filled To War

Regular program features issued by ASCAP's script department have been completely turned to fit into war effort activities throughout the past year. Org has three regular features which have been furnished to radio stations for some time. Oldest feature is *America's Singing Lives of Composers*. Currently also is *Marching to Music*, a non-member participation program which has carried many messages on bond sales, recruiting and other war effort drives. ASCAP's regular programs for all holidays and special events have included a liberal assortment of patriotic tunes, with continuity emphasizing the ways American listeners can co-operate with the war effort.

In addition to association plans many leading ASCAP members have participated in

special activities, joining in visits to hospitals, and other personal appearances including a mass visit to Washington, and also assisted in the financing of other patriotic enterprises such as the Music War Committee.

In line with ASCAP policy in previous years several benefit concerts have been given for special causes. In collaboration with the War Committee of the American Theater Wing, a concert in tribute to Larry Hart was given this spring, and at Los Angeles, working with local celebrities, considerable money was raised for the Armed Forces Master Records campaign which has placed records in the hands of troops with army and navy groups in all parts of the world.

Liberly Libraries

Libraries for liberty shops purchased with the sale of bonds thru other music organizations were furnished by ASCAP, as in the case of the S. S. Ethelbert Nevins, sponsored by Local 802 of the American Federation of Musicians. The S. S. Victor Herbert was equipped with two record players and a complete set of all the S. S. Victor records by Herbert, as well as with other records.

Acting as a licensing agency collecting royalties from radio stations, hotels, theaters and others where music is publicly performed for profit, ASCAP is the clearinghouse for all bonds or otherwise tie-up collections in the war effort, but thru the



co-operation of individual members a great deal has been done that would not have been accomplished without the direction of ASCAP officials.

European Deals

ASCAP negotiations with publisher groups overseas have been active in progress and the advent of peace in Europe will see renewal of contracts with European societies, so that music by foreign publishers will be available to ASCAP licensees in this country, and royalties for public performances abroad will be paid for. Contracts that have been breached will be reinstated as last as wartime restrictions are removed.

Music in Industry

Close co-operation with production officials in the war effort is shown in ASCAP's ruling that war factories will be given full rights to use ASCAP music for the duration of the conflict, at a payment of only \$1 per year.

Broadcast Music, Inc.

Continuity department of Broadcast Music, Incorporated, has made every effort to assist member stations in their local programs aimed to assist in the war effort. Included in these activities are several series of programs directly aimed at showing the listener what a job is being done. In this class is the series of 13 five-minute programs titled *America's Heroes on Parade*, each broadcast giving the story of a member of the armed forces who has been decorated with the Congressional Medal of Honor. Another series, *Big Fighters*, tells the story of various plane fighting on the pursuit battle fronts of the world, with special illustrations.

War Flavor

Naturally, all of BMI's standard program aids have been given the necessary war flavor, with special lists of patriotic songs issued for various special war-style holidays; Flag Day, Decoration Day, etc. According to the *Record*, day-by-day chronology of events includes all war dates and considerable in the way of data is patterned to help the aims of the government in keeping the public informed as to progress in prosecuting the war.

Scripts To Camps

BMI continuity department under the direction of Russell Sanjek, has also supplied a number of army camps with BMI continuity scripts where the material is used on local radio systems or in the War Camps and units in the South Pacific have been among those

receiving this material.

In line with the patriotic theme of many programs BMI received a series of 13 bi-monthly broadcasts on *These Are Our Neighbors*, each devoted to one of the states of the America. Accompanying each set of scripts were 27 disks for broadcast station use carrying patriotic airs of our sister republics.

Purple Heart Tune

BMI publishers have issued many patriotic songs. The *Purple Heart* having been adopted as official song by the order of The Purple Heart, org of wounded vets. Royalties from this number will go to the veterans' organization.

Organized as a licensing body to collect royalties from those performing songs for profit and to pay such royalties to publishers and authors, Broadcast Music, Incorporated, has found little other opportunity to be of material assistance to the war effort.

No Special Waivers

Currently BMI has licensed nearly every radio broadcaster in the country. Licensees paid \$2 per copy of the license for the past year due to efficiency of operations, but no special waiver of royalties was made to regular licensees for the use of songs with a patriotic message. Presently BMI has issued licenses to theaters, hotels or night clubs or other public places where music may be performed for profit. In such cases, special waivers of fees were made for war songs as a class.

Songwriters' Protective Association

Since shortly after Pearl Harbor, a group of Songwriters' Protective Association members has put on weekly shows at army camps, naval training centers, merchant marine caissons, the Stage Door Canteen, embarras ports and hospitals.

With little or no fanfare, the tunesmiths have entertained thousands of troops with their compositions. Writers are chosen for their showmanship and ability to put over a song. They need to sing their own compositions to the accompaniment of a piano only most of the time. In some of the spots, service bands work with the group doing a variety of arrangements on a given number.

Tunesmith Ensembles

From seven to 12 songwriters are picked up for each show. They are put thru their paces by one of five members who acts as emcee—Sigmond Romberg, Henry Tobias or Paul Cunningham. After presenting a song, the tunesmith leads the group of other writers and the pianist in a songfest. Shows last from one to two hours and are well informed men love the entertainment.

When the org was searching for a way to make a definite, personal contribution of its members to the war effort, the idea because the public never meets the songwriter. It is familiar with the performer, mu-

sician or singer who does a number, but the tunesmith was always a mystery. Boys took to the show with such enthusiasm that repeat performances are sometimes given within as short a time as two weeks.

Hospital Shows

Right now SPA is putting on its hospital shows only, feeling that their need is greatest. It's the kind of entertainment that can be plain and soothing or loud and hilarious depending on the conditions of the various hospitals' patients. One group of regiments who go to the hospitals every week includes some of the country's outstanding songwriters, such as Peter de Rosa, Sammy Fain, Harry Tierney, Harry Woods, Herman Hupfeld, Lou Handman, Jean Schwartz, Stanley Adams, Bob Whiting, Al Kram, Lucky Roberts, W. A. Krande, Dorothy Fields, Nat Simon, Milton Drake, Al Hoffman, Livingston Leonard Whitcup, Ernie Burnett, Harry Armstrong, Sam H. Stept, Mable Gray, Ruth Lowe and Al Goodhart.

Org works closely with the Music War Committee, presided over by Hammerstein II. It sends reps to the weekly MWC meetings where requests from all branches of the armed service for special songs are cleared. SPA members have written dozens of tunes to order—songs for propaganda-



songs for recruiting—marching songs. Many of these numbers will never be printed. They are given gratis, and they do an outstanding morale job.

SPA has recently become affiliated with the Council of Hollywood Guilds and Unions and is co-operating with that group in its anti-Paedst program which is in present operation and is making plans for extensive post-war work.

The association's 100 members in service will return to find their memberships in order. Dues have been waived for their service period. If any of their compositions come up for copyright renewal during the time they are away, SPA automatically takes care of the steps to protect their songs as it does for all its members. This service prevents tunesmiths' work from going into the public domain.

Music War Committee

WHEN the Music War Committee began work in April, 1943 there was much hand shaking. Somebody said: "How could a committee write songs?" Someone else declared that "great songs can't be written to order." And someone else dismissed the whole business as a waste of time.

Nevertheless, a group of professional writers have been meeting weekly for most of the past year and have performed certain simple war jobs which had to be done in the field. The personnel has included the following: O. Harbach, Fred Ahlert, Charles Tobias, Roy Henderson, Abel Baer, publisher Jack Robbins, ASCAP general manager John Paine, Irving Caesar, Peter De Rose, Bob Sour, Milton Drake, Bob Russell, Phil. Hy Zaret, Langston Hughes, Charles Haskins and other writers. The personnel has arranged and made people.

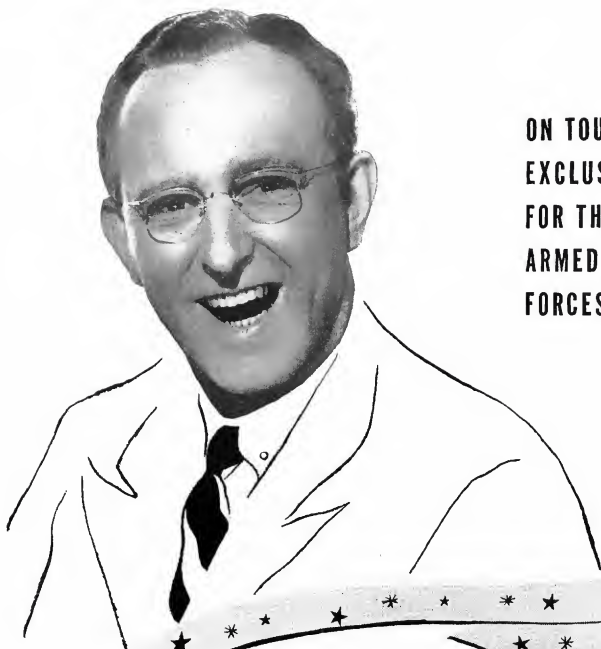
Service songs are not commercial, but they are badly needed. Thru the efforts of the Music War Committee, service songs have been supplied to the chaplains, coast artillery, Spars and Chet's, and the Navy. Music War Committee songs are also being used by the U. S. cavalry, submarine division, bomber command, naval aviation, Signal Corps, Engineer and Medical Corps. Most recently, at the request of the Infantry, the War Committee wrote four

songs for Infantry use. These include *The Infantry! The Infantry!* by Irving Caesar and Harry Seymour, *Go Get 'Em, Oomp!* in the Infantry, by Abel Baer and Charles Tobias, *The Infantry Goes In*, by Sour, George Wall, Carl Kent, and *We're on Our Way* by Richard Rodgers and Oscar Hammerstein II.

Special songs have also been written to assist the Treasury Dept. in the 4th and 5th War Loan Drives. Songs have been supplied to the War Relocation Authority for morale work in industrial plants. Thru committee efforts, thousands of copies of songs have been sent by publishers to army camps here and abroad. The committee has collaborated with USO Camp Shows, and is now working with Special Service Division of Army in writing Blue Print Songs for use by the armed services.

As a contribution to civilian war morale, the Music War Committee sponsored in co-operation with Station WREX, a program entitled *Music at War*. Committee efforts brought attention to war songs by the *DePrest Conductor*, *March of Time*, *Family Hour* and other commercial radio shows.

If in the process of attending the Music War Committee, the org needs on the music front, the committee has inspired the writing of a great song which the public will love the better. OSCAR HAMMERSTEIN II.



ON TOUR
EXCLUSIVELY
FOR THE
ARMED
FORCES

KAY KYSER
and his
COLLEGE OF MUSICAL KNOWLEDGE

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS



The Billboard MUSIC YEAR BOOK

SIXTH ANNUAL EDITION

Section 2. RADIO-TELEVISION



Guy Lombardo



Guy Lombardo



The Three Suns



The King Cole Trio



Erskine Hawkins



The Andrews Sisters



The Golden Gate Quartet



The Singing Sisters



Percy Faith

featuring

- PERSONALITY-AIR ORK MUST
- RADIO IS KIND TO VOICES
- JOCKEYING IS A FINE ART
- E. T. BANDWAGON
- MUSIC IN THE TELE SHOW
- PLUGS VIA AIR PICTURES

lists

- NETWORK MUSICAL DIRECTORS
- STATION MUSICAL DIRECTORS
- BANDS' NETWORK COMMERCIALS
- SINGERS' NETWORK COMMERCIALS
- CHORAL GROUPS' NETWORK COMMERCIALS
- DISK JOCKEYS
- STATION HOUSE BANDS WITH COMPLETE INSTRUMENTATION
- TRANSCRIPTION COMPANIES
- MUSICAL TALENTS' TELE APPEARANCES

HARRY JAY

and his music

Featuring **KITTY KALLEN**

BUD



**THAT ROOTIN'SHOOTIN'
TOOTIN'**



HE SHOT UP THE
STAGE AT THE
ASTOR ROOF,
AND BUSTED A
EXISTING RECORD



HE TORE TH' JU
BOX JOINTS W
OPEN WITH HIS
COLUMBIA RECORD
KEEP YOUR EYE
PEELED FOR HIS
LATEST



HE CAME OUT WITH
L'ARROPIN' HEAVY
FIRST PLACE AS THE
NATION'S NO. 1
DANCE BAND
THE POLL RUN BY
TH' **BILLBOARD**
AMONG ALL HIGH
SCHOOL CRITTE

We shore like - keepin' track of him !

**SHERIFF:
FRANK
MONTE**

MES

makers

DEVITO CORKY CORCORAN

QUICK ON TH' TRIGGER
BUCKAROO

and **Now -**

HE ROPED AND HOG-TIED
A FIVE YEAR EXCLUSIVE
FLICKER CONTRACT WITH
Metro Goldwyn Mayer
AND DID HIMSELF RIGHT
PROUD IN -

"TWO GIRLS AND A SAILOR"
"BATHING BEAUTY"
"BEST FOOT FORWARD"

ROAD BOSS:

MUSIC CORP
OF AMERICA

THE MAN WHO PLAYS . . .



CHARLIE

VICTOR RECORDS

THE SWEETEST



TRUMPET IN THE WORLD

SPIVAK

AND HIS ORCHESTRA

TWO OF THE COUNTRY'S OUTSTANDING MUSICAL PROGRAMS!

Make-Believe Ballroom

The nation's most popular recorded program, the "Make-Believe Ballroom", is M.C.'d by radio's outstanding showman, Martin Block, famed from coast to coast as one performer who knows his listeners. Block has developed a sensational audience to whom he has sold most any product you can mention.

Entering its twelfth year, the "Make-Believe Ballroom" has produced a sales record that stands unchallenged in radio!

Milkman's Matinee

Entertaining New Yorkers without interruption for the past nine years, the "Milkman's Matinee" is listened to by more people than any other all-night program in the country.

Milkman Art Ford, tops in knowledge and handling of popular music, has contributed much to making the "Matinee" the most commercially successful night-owl show in the Metropolitan area.

*from the program book
of America's Foremost Station
for Popular Music*

WNEW

501 Madison Avenue
NEW YORK 22, NEW YORK

TEN THOUSAND WATTS

1130 ON THE DIAL

ON THE AIR TWENTY-FOUR HOURS A DAY

NATIONALLY REPRESENTED BY JOHN BLAIR & COMPANY

PERSONALITY-AIR ORK MUS

Musicianship does not deliver an audience, but the proper frame, plus the correct airtime, makes a band an air attraction

AN ENTIRE year has passed without broadcasting producing a single "A" band. At least a hundred bands have taken location jobs because the location had a "line," only to discover that the line was around midnight, had spotty network station pick-up and didn't mean a thing at the box office.

Actually name bands have gone on the air from locations with as few as 10 covers in the house as air time. This doesn't mean that "A" bands don't mean Hoopers that count but what it does mean is that the band business hasn't learned a thing from Kay Kyser, Fred Waring or *The Hit Parade* and *Rendevous* programs, and that radio apparently also hasn't learned that a top band is like a top screen star, legit comedian or any other personality, a property that's only as good as the air production given the attraction.

This doesn't mean, also, that air time cannot be a major factor in building a band as it has in bygone years but simply that no matter how good the air time (most of the band's time hasn't been too hot during the past year) it won't mean a thing unless the band, and their meane leader and side-men, is given a personality and an air picture frame.

Top Personalities Languish If Spotted in the Wrong Air Slot

And even a personality par excellence, like Xavier Cugat, can't get up in the high Hooper brackets if the show isn't planned end if he isn't given air time that affords him an opportunity to sell what he has on his song shelves.

There was a time when a juke-box-made name could and did bring a solid audience to

an air show—but with only one of the big three diskers plating during the past year and that one not concentrating on band waxing, shellac and lamp-black plus juke spinning didn't build a band with enough oomph to carry a top listening audience to its air seg.

Every top air show had a band on it and couldn't have made the air grade without one. Bob Hope did a lot of traveling and naturally didn't have his same fiddlers with him all the time but there's no question but that Shinnay Bums did more than his bit for that No. 1 slot. Edgar Bergen's Sunday evening seg used stars galore but on every program Charlie McCarthy got solid support from Ray Noble, Jack Benny's program, sagged considerably during the past year but that wasn't because his music makers didn't back him up. There was a little thing called scripting that went sour. Red (now G.I.) Skelton, of course, has some superb footing from Ozzie Nelson and Harriet Hilliard, Mr. and Mrs. Nelson doing a little more than could be expected. What they did was so good that Ozzie and Harriet have a show of their own this fall. It will be an accurate test of whether the characters developed by the Nelson family on the Skelton show can carry them into stardom on their own. It's really the only new net program written around a band leader, his soloist and his sidemen, to raise its head in good broadcasting time for the new season.

Boss Man Must Be Taught To Have That Certain Air Something

The formula for band air succeess is nothing startling. It's

been so well proven down thru the years that it's surprising that it hasn't been set to paper until now. First, the leader must be taught to have a vocal personality. He can't get by on his baton or horn alone, in broadcasting, if he wants to hit the top-rated shows. He can be an entree, he can be a stooge, he can be a straight man or he can, like Fred Waring, be just the maestro, the guy that builds the show. The only air exception to this, who has done okay by his pocketbook, might be said to be Phil Spitalny, and the secret here is that Phil has turned the band selling with the vocal chorde over to Vivian, Evelyn and the other key girls with *The Hour of Charm*. Since it's an all-girl ork, fem voices, thinks Phil, do a better selling job than he'd do himself. There are still, however, many air producers who feel that he'd do better developing himself as a personality than having the girls go all the way. They point to Phil's six-month floozing of 8.9 as against Fred Waring's 12.1 and Kay Kyser's 19.7 to prove their point. And they may be right, altho that's not the point of this air check-up: what is, is that a band leader who doesn't talk, who is not given an air personality, builds himself a hurdle. It can be climbed with muscle alone, but not to the air top. Even a James, a Goodman or a Dorsey can't do it.

Formal Follows Personality As Keystone of Air Band Success

Next to a vocal personality a band on the air needs a format—an idea, a framework of showmanship. A *Fitch Bandwagon* program will gather itself a six-month rating of 14.8 (helped, of course, by its spot

When a "Spotlight Band" (Blue) date hits a G. I. encampment the boys turn out by the regiments . . . above is a typical turnout. They're even standing at attention.



When a trio like this hits the air it sixses despite the fact that not one of the three have made the top air band ratings—they haven't found their mike solves. That's Cottie Williams at the left, the James in the center and Benny, the Goodman, at the right—of course.



Eddie Condon has been gathering air personality on his Town Hall madcap sessions. Here are four who helped to make it wild one day. Ed Hall, Jess Stacy, Eddie Condon and Gene Krupa himself are the line-up.

on the air, of which more anon) while even with a O.I. elant the Spotlight Band perks up with a 2.8. The Bandwagon rolls out the guest riders, makes them talk about themselves and sells the band's personalities. The Spotlight show, altho daily, just trots out the band and has the or's appearance at an army or navy camp and lets the unadorned music do the rest. It can't be done. The band or band show itself must have a formula that has the or's presentation . . . or else it doesn't get its listeners. Even a top-rated comedian like Hope, Bergen or Cantor can't make the grade without a formula, and a band is no different before the microphone.

Next to a "personality" and a "format," the band can use production. It's this that helped Fred Waring carry his 7 p.m. slot for five years with a steady audience—an audience that Fred sold Chesterfields. Waring has always, on the stage or microphone delivered a show. He takes his music, dresses it almost to revolve elaborateness and serves it with plenty of musical and verbal fanfare. Waring has never delivered, not even in his college days, a band program that was only music. It's his music thesis that any collection of notes is worth staging. He doesn't add things to his musical sessions. In other words he uses music to sell music. The most consistent comment on his Chesterfield programs was that they were the shortest 15 minutes on the air. He left them wanting more—which they received the following night. This fall he has a half-hour time segment once a week but he's giving them still a typical Waring musical production. Phil Spitalny is another who "produces" his air musical shows. Every note played has a point from "We Must Be Vigilant" to the sign-off hymn. Both Spitalny and Waring, of course, use the vocal chords to sell air shows as pointed out in a previous paragraph.

The production idea as a key to success is not only seen in pop band sessions like *Waltz Time* (Abe Lyman), *Horace Heidt*, *Frankie Carlo*, *Sammy Kaye* and *Bob Crosby* but it's evident in the "middle-brow" or longhair air pitches. Morton Gould used it on his *Crescendo Carnival*, Andre Kostelanetz had plenty of it on his *Petite Phil Ray* and even the air and Percy Faith never forgets it on his *Contented Hour*. Production is certain to add listeners to any musical show and while that goes primarily for air shows it also is a solid plus in personal appearances and location dates.

Superb Scheduling Sometimes Tops Everything in Importance

Even with production, format,

ia and a personality a band air show can still miss the boat, unfortunately, unless it's spotted properly on the network schedules. Xavier Cugat, airing in the daytime, just couldn't snag the gang he pulls into the theaters and the Waldorf-Astoria and other class spots. The Cugat has a personality (he talks), he has a show formula and he does his best to produce his music. He is a typical example of the importance of scheduling. On the plus side of scheduling is the magnificent spotting of the *Pitch Bandwagon*, between Jack Benny and Edgar Bergen, Typical in a local way is the spotting of Al Booby's or's for Schaeffer Beer on NBC between John W. Vandercook (Alka-Seltzer) and H. V. Kallenborn (Pure Oil and Field's Ice Cream). The catch line here "music between the news" not only is a slogan but it also should be a lesson to all bands who want to grow and get air audiences. It's just as important "when you're on the air" as it is that you're on the air. In fact it's more important for many an after-midnight airing gets so little in terms of build-up that the line to the night spot (which is supposed to justify a loss of \$48 each week to the band) doesn't mean a thing.

There are other vital factors in achieving air success and tops among these is selecting your audience and playing for them. A band that wants to be everything to everybody on the air usually ends up with being nothing for anybody. This doesn't mean that a band that plays "em hot and loud" doesn't also play "em soft and sweet" but that the sweet numbers are played to appeal to the same ears that go for the brass-car bending. All sweet is not lcky and all sending isn't help. There is, for instance, both sweet and hot mountain music but that doesn't mean that they both don't hit the same audience. It does mean, however, that on the air it isn't productive of keeping an audience to play a corn lament next to *Jumpin' Jive*.

There are plenty of people of all kinds who own radio receivers but no one gets them all to the loud-speakers at one time, not even *WDR*'s announcing Armistice Day.

Air time by itself is no red carpet that leads to the arched doorway of box-office success. It's simply the carrier (to use a technical radio term) on which a band can ride with the other factors of success—vocal personality, format, production, scheduling and selecting an audience.

To find success on the air is a polite way to go not so politely n-u-t-s, but look at the fun and the dough bands make doing it.



Mark Warnow and His Hit Parade Orchestra (CBS) is high up in the ratings—because there's an idea back of the broadcast. Sinatra and Joan Edwards help.



Hitting the "First Fifteen" regularly is Kay Kyser and his "Kollege" (NBC) routine. He's a typical example of an air framework making a band with the Kyser personality making its vital contribution too.



Guy Lombardo voted year after year the top "sweet" band by the newspaper editors, has the necessary personality and air framework, but just hasn't landed a program at an air time that permits him to build. His is a typical example of the "time" consideration in building an audience for a band on the air.

Frankie Carlo grew into being an air name because of the spotlight which Horace Heidt turned on Carlo while he was with him. As yet F. C. hasn't found band air personality for himself and must depend on his ivory tickling to satisfy the dieters—it's swell stuff but not enough to make the top air mokers . . . he's got to learn to talk.



The Groaner's personality on the air may be flippant but broadcasting's a serious business to Bing Crosby, who knows how many aches a few slips in personality can cause. Bing has Mary Martin concerned here too. She too knows that "you've got to be commercial" to sell on the air.



Frank Sinatra, knowing that it's a personality he must sell, works even longer on his lines than he does on his notes. He's getting that smile into his voice whether he is singing or talking.

THE AIR IS KIND TO VOICES

THE air has always been kind to voices. Ever since a broadcast made Whispering Jack Smith commercial, Herbie's Blue White Diamonds turned a curly haired alumnus of Maine U. (Vallee) into something to light up the night's air lines and CBS turned Kate Smith from an unknown songbird into a queen of disks, who came over the mountain to fame and fortune, there has been magic for vocalists in a microphone. However, it hasn't been kind to all voices even if the voices technically were top drawer. In fact it has frequently warded the magic wand for chords that father and loud chair wearer

were scarcely vocal and warblers who wobbled instead of making with the groans. The 1943-44 season brought forth no new stars to fill Dinah Shore's bed with nightmares nor did Bing Crosby get any nearer to depending upon his horses. "The Voice" was right there behind the professional magic wand for chords that father and loud chair wearer

The secret to making the top 15 is "get that personality miked"

but Frankie Sinatra wasn't cutting in on the Bing's popularity on the air or on the disk. Trailing Sinatra there was Dick Haymes and Perry Como of course, but they trailed him a year ago also. No New Magic Has Transformed The Air Into a Fresh Source of \$ There is a certain status quo

about air popularity at the moment that appears likely to hold the mikes open for both fun and male soloists. That in no way lessens the appeal of the Joan Edwards, Bea Wain, Helen Forrest, Ginny Simms, Georgia Gibbs, Kate Smith or others now riding high on the air. It's just a fact that at the moment no new magic has

transformed the microphone into a new source of dollars for any thrust.

What then is the secret of air success?

What is there that's required to like a trio of sisters who warble for pennies at a station like WNEW (N. Y.) and then turn them into an act that takes the Paramount in New York for more than seven grand?

They don't have to develop a spoken air personality—alho it helps the boys get by. From Vallee thru Crosby to Sinatra the spoken voices gave vocal pants a push to fame but it was the voice, the singing voice itself, that lit the fuse that ignited the powder that blew them to success.

Still There Are Some Who Don't and Won't Talk

What's true of the men is doubly true of the fens . . . and some of them still don't and won't talk. What makes a singer rock on the air is a singing personality. Of course it must never be forgotten that the band that backs him is vital, too. And then there are the arrangements. Sinatra might have to do some worrying if he hadn't Axel Stordahl to make certain that every song he sings is made for "The Voice." What is true of Frankie is true of every pair of name tonsils. However, very few of them had their expensive arrangers around with them when they started. What was needed first was a voice that was helped by the microphone. Then there was that vital point of phrasing, of doing things to the notes and the words. The phrasing business didn't come to start with . . .

Allan Jones pic personality hasn't been miked as yet—it's still a swell voice that comes thru, but the package that has to sell it hasn't come to life.

Hildegard knows that she's selling Hildy on the air and in person, and she'll stand on her head to get across her point if she has to. She has her audience right with her in this broadcast from a base hospital.





Fred Waring is an ace builder of air personalities. His band trade-mark is largely built around the people who sing with the Pennsylvanians. He's giving with Daisy Benner (Money of Money and the Bees) on his new Blue Network show in this camera shot.

The trio of stars who smiled for this picture are all air solo personalities. Morton Downey is one of the few vocal daytime stars. He has a tonsil personality all his own. Kitty Kallen hasn't found an air show for herself, but her guest appearances and the build-up she received with top name bands has made her an ace name ready and willing to make it. Harry James is a band leader par excellence but he's also a personality that can draw dancers.

THE AIR IS KIND TO VOICES

It was developed. Bing didn't have it when he was one of the Rhythm Boys. Sinatra didn't have what his squealing bobby sex you for, when he first sang with James.

The answer to air success for singers is simply that they have to have personality—in their singing voice. Having that, a talking personality is a plus, in fact it's a must if a soloist is to get in the grade A dough.

The voices that rate the top dough are distinctive, although there are many making money by being reasonable facsimiles of known quantities. Having something to toss with, the next test that a singer must meet is to sell someone on being properly presented. The build-up of Frank Sinatra thru *The Hit Parade* is an excellent example of a program serving as a frame for a salable voice. This *Lucky Strike* show actually has brought any number of singing stars along the road to air fame. There was Harry Wood, Ben Wain and Jean Fawcett to mention a few who have used the *Hit Parade* cigarette frame.

Program "idea" is still the "Added Attraction" of Air Shows

Having the voice, a formula or idea for a program is the "added attraction" that's damn important. Ginny Simm's G.I. show did a great deal to build up her air following. The human interest of the service boys being given the opportunity of telephoning their loved one by Ginny, who tied in songs with the general plot, was a frame that brought plenty of extra listeners to her air. Grace Field's cockney "Our Gracie" was, and is an effective formula for her. She's coming back to the air with a

new sponsor following her successful handling of the Edgar Bergen summer replacement slot. Hildegarde's *Raleigh Room* is tailored to Hildy's measurements and is building rapidly just as her *Best of the Band* show never did. Her case is an excellent example of how a singer's frame must be designed for that singer and can't just be any air frame. Hildy just isn't a quip mistress and should never have been given the slot. However, for the record she feels that it gave her air-mike ease and so it was worth the year she spent *Beetling the Band*.

Kate Smith may watch the *Birdie* on a G. I. broadcast but Ted Collins watches Kate, which double watchfulness is what has earned the Smith right along among the tops of those who sing for their supper . . . on the air.



A formula helps deliver an audience—sometimes but what sells a singer is what comes forth from the lips—in song or patter.

Stars Have Their Own Ideas Of The Length of Their Programs

There are other vital factors involved also. Kate Smith, for instance, has always felt with Ted Collins, her mentor, that anything shorter than an hour show was not for her. It cramped her leisurely style. The fact that she has sold better in hour packages than she has in half-hour slots may bear her out. There are other air personalities who have felt the same way. Fred Waring, for instance, has his finger crossed on his new half-hour program after five years of a daily 15-minute slot. Amos and Andy had to be off the air for nearly a year before they'd accept a half-hour show in place of their daily 15 minutes. Time, therefore, is a vital factor in many

cases for a successful other-singing engagement. Spotting, of course, is also important, but aejists are all over the time map, not only in their own shows but in every variety or band program aired. However, the audience that has been gathered by the preceding show has a vital bearing on the success of the program following, and as long as it has been proven time and time again that no program on the air can win if the competition on the competing three nets and the show before it aren't right it goes without saying that spotting is vital.

Get a Spot or Get a Program

Also it goes without saying that a variety show doesn't build a singing star—it's the star who builds the variety set. Only Kate Smith and Rudy Vallee may be said to have discovered this—and when analyzed, it'll be found that both

had seek audiences before they began to enunciate revues on the air. And both their shows were built around them.

There are two air ways to become a singing star.

First, get a spot with a band that has a regular slot on the air.

Second, get a program on a small station in a big city and have the station do some promoting.

The Sinatras, Helen Forrests, Barry Woods all came of pop age the former way. The Andrews Sisters and Dinah Shore are excellent examples of the small station build-up.

No matter how the singers get to the top—they have to be stylists, have voice, personality and it's a great help if they know how to talk.

The formula sounds simple but it's the toughest job in the world—and patience is a singing virtue until tonsils reach the top.

There may have been better known song stylists than Whispering Jack Smith but few have weathered the first generation of radio as well. He still blazes it at midnight.



THURSDAY · 10:00 P.M. · E.W.T.

ABBOTT & COSTELLO

CONRINE HAINES sings FREDDIE RICH lends the orchestra. KEN NILES announces, and there is a different great star each week.

Camel CIGARETTES



SUNDAY · 8:00 P.M. · E.W.T.

"BLONDIE"

Blondie is played by PENNY SINGLETON. Deposed by ARTHUR LAKE. Mr. Doherty by HARLEY STAFFORD. Mrs. Doherty by ELVIA ALTMAN. KEN NILES announces.

Super Suds



MONDAY · 8:30 P.M. · E.W.T.

"BLIND DATE"

ARLENE FRANCS acts as mistress of ceremonies. JIMMY WALLINGTON announces.

WINDS & WAVES



ARMY-NAVY SHOWS

TRAVELING CAMEL CARAVAN

Traveling Troupe, complete with Girls, Songs, Magic, and Comedy, visits Service Camps all over the U. S.

Camel CIGARETTES



RADIO PROGRAMS PRODUCED by William Esty and Company

NEW YORK — HOLLYWOOD

FRIDAY · 10:00 P.M. · E.W.T.

DURANTE MOORE

GEORGIA GIBBS sings to ROY BAROY's orchestra. HOWARD PETRIE announces.

Camel CIGARETTES



TRANSCRIPTIONS

Spot Announcement Campaign with Andy Love and His Sextet

PIEL'S BEER



TRANSCRIPTIONS

National Spot Announcement Campaign with Frank Novak's Orchestra

Super Suds



TRANSCRIPTIONS

Spot Announcement Campaign with ANDY LOVE and Chorus

LOCAL BROADCASTS

QUIZ OF TWIN CITIES
Two Cities Vie In Friendly Rivalry Weekly

VEL VEL

SATURDAY · 10:30 P.M. · E.W.T.

"GRAND OLE OPRY"

Features ROY ACUFF, No. 1 Hillbilly Singer... and includes WHITLEY FORD, famous as "The Duke of Paducah"... MINNIE PEARL, lady of horse talk, and barn-dance music.

PRINCE ALBERT Smoking TOBACCO



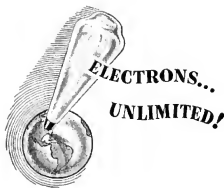
MONDAY · 7:30 P.M. · E.W.T.

"THANKS TO THE YANKS"

BOB HAWK quips and questions. PETER VAN STEEDIN conducts the orchestra.

Camel CIGARETTES





RADIO, standing at the threshold of a wonderland world, faces the future with breathless expectation.

Here is a world of such uncharted magnitude that even the most daring dreamer among us dares not dream too far. Through an almost endless succession of new horizons, into an almost unimaginably tiny universe of electrons locked in vacuum, men of vision will explore and chart the way in the years just ahead. They will untie the bonds that limit man's perceptive powers, and open to man's finite senses an infinity of wonders.

In **radio, radar, television**, and whatever other unborn miracles may lie before us, there is opportunity unbounded; but the opportunity is fraught with problems of compelling perplexity. It calls for the combined thought and vision and effort of all those to whom the future of the industry has been entrusted.

The Nation's Station looks forward to its share in this magnificent responsibility . . . with awe, with eager enthusiasm, and with humble confidence.



DIVISION OF THE CROSLEY CORPORATION
CROSLY SQUARE, CINCINNATI 2, OHIO

JOCKEYING IS A FINE ART

It takes something more than disks and spot announcements to turn a platter-spinning session into a productive commercial program—for station—sponsor—and the music biz

By Cy Wagner

MORE than 3,000 disk jockeys put 'em on and take 'em off every day of the year on more than 800 radio stations throughout Mr. Whiskers' tax collecting area. The pancake flipper range from the top dough boys (and girls) like Martin Block (WNEW), Lois January (WABC), Bill Anson (WIND), Arthur Godfrey (WABC, plus assorted CBS outlets), Beverly of Revellie With Beverly (KFEL), Alan Courtney (WOV), Al Jarvis (multiple Hollywood stations) to the college boy who wisecracks about waxings over his own flimflam percolator.

Talk to the Dicks
They use many standard formulas. They talk to the stars on the records. They use mythical stages, studios and theaters to which they move every 15 minutes. Block and Jarvis are two top jockeys who do this "moving about" business. They all make a play for guest appearances of the stars whose records they spin and a guest appearance on a pop disk jockey's program is a

standard promotional suggestion in any band press book.

They sing with their records (that idea was the basis of a moon picture about a girl jockey some eight to ten years ago) and Dick Gilbert (WIN) and Anson both continue to do it for their fans who swoon at the sound of the platter-palmer men's vocalizing with the stars. There are at least 100 lesser singing jockeys and they seem to collect upon the universal desire to vocalize with a soloist on the stage.

Wave Lengths
Fanatic Names

Standard practice is to call the platter-jockey sessions after the wave lengths of the stations. There are 1160 Clubs, 810 Clubs and practically a club for every wave length from 560 to 1590. There are other names, of course, and the most famous is the Al Jarvis-Martin Block title *Rock-Beats-Bedroom*. All-night sessions have names like *Moonlight Swing Time*, *Milkman's Matinee* and *Say It With Music*. Afternoon sessions invariably

are matinees. No matter what the names, they're usually based upon the popular "request" formula altho for the duration the telephone request idea has had to be dropped, and it hasn't been possible to guarantee when a song will be played.

The Billboard Chart Used

One of the most successful, altho not common, as special release has to be obtained, is the disk-spinning formula based upon *The Billboard* pop

Martin Block, of WNEW (N. Y.), has such a reputation as a salesman that he gets pulled into selling anything and everything. Here he is, sans his turntables, trying to get as much as possible in war bonds for a pair of boxing gloves autographed by Jack Dempsey. P. S.: He got plenty.



Alan Courtney, whose "1280 Club" is tops with WOV (N. Y.) audiences, pulls out all the promotional stops and then adds something extra with *The Billboard* Harlem Hit Parade platter whirling session.



When WABC's get-'em-up girl, "Revellie Sweetheart," Lois January, joined KFEL's "Revellie With Beverly" gal, they naturally became their double pancake turning to the boys overseas. (Note the censorship of the names of the transcriptions they're going to put on those turntables.)

chart musical surveys. Every part of the chart has been built into a really top sock musical session. Three stations in New York, for instance, use *The Billboard's* Harlem Hit Parade. WOLB, in Boston, Mass., has found *The Billboard* Parade of Hits pulled top Hoopers against the cream of the network offerings. Down in Richmond, Va., they tested a program based upon *The Billboard's* Mutual Popularity Chart tunes and landed 178,968 pieces of mail within two weeks, and a renewal contract from a key local sponsor.

All over the country special tests have been and are being made to prove that *The Billboard* Pop Charts are sure-fire for a disk session, and every test is being sponsored locally. A typical program (one from WORL) is presented on this page.

Break Disk Before Mike

There can be no safer formula for a disk session than the playing of the actual disks that are either most popular in the retail stores or being played most in juke boxes. Music they want to hear, when they want to hear it—is the keynote of any successful jockeying.

Next to playing the records

that listeners want to hear, there's the appeal of busting the disks that are sour. Martin Block does this every so often, but Gordon Van Dover at WIND, in Chicago, has developed platter busting to a fine, fine art. He stops any spinning record the moment he doesn't like it and his listeners hear a smash as the record bites the dust—in pieces. Since everyone at sometimes or another has wanted to bust a certain disk, his breaking 'em gives the listeners a vicious thrill . . . a plus on any disk session.

Popularity Contests

Giveaways are important on any disk jockeying job. Most popular because they cost nothing, are theater and motion picture tickets. Alito disk jockeys have been known to promote anything from a refrigerator to an automobile and one of them has a deal to give away the first jitney airplane when civilian production is available again. The giveaways are usually tied up with either a commercial pitch, "Why do I like a cheddar, candy-coated chewing gum?" so "How to tell an L. J. Fox fur coat when you see one."

Top puller of mail is always a popularity contest, i.e., who is the most popular band-lead-

er of the year. All sorts of gimmicks are tied up with the popularity polls from the penny-a-vote routine (with the dough going to a local charity) to "drop your vote in the musical ballot box at the sponsor's store." The most successful is the penny post card vote, no box tops, no indorsements, nothing—just sit down and write the name of your favorite ork on a penny post card and mail it in to Panecake Turner, Inc. The only ache on the penny post card voting is the ballot box stuffing and in big cities it's a solid ache. Block, for instance, has had to throw out thousands of votes because the handwriting on them were all the same. How, it's announced, will be verified, has cut down the log-rolling to a great extent.

Early A.M. Silents Popular, Too

Popularity contests are still the Number 1 pay-off stunt of all disk programs.

Early morning programs, musical clocks are one of the most successful types of jockeying. Programs like Ben Hathorne's (WVIC (Hartford, Conn.) session with Bessie the Cow, sold millions of dollars of merchandise for G. Fox department

store down thru the hours, before the army got Hawthorne. Bessie the Cow was only a sound effect yet a book was written about Bessie. This did a sock job thru New England, the area served by WVIC. Morning amblers like Old Ben Carter's Tim Grouch on WMCA, New York, and later in Chicago, being typical: "We said it's a good morning!"

Zany Effects Are Used

Many top spinners use a sound effect or other device to give the impression that the spinner isn't alone in the studio . . . and sometimes they act as tho they were the one—armed paper hanger of fame if not fortune. Basic is the fact that it's sock platter programming to build a set of characters who are in the studio and don't talk. . . . The zanier the characters the better.

And talking about zany, some of the most successful platter jockeys are zany and then some. Van Dover in Chi goes to town burlesquing every program type that he isn't over-worked. He also mimics most of the big names of radio who come to his program—via Van Dover's own tongue. That, too, has added a lot to his following. This is okay for a char-

acter like Van but it mustn't be used by anyone who isn't a top mimic or else it certainly louses up the air.

Indirection selling is swell stuff for a platter jockey. This is the type of selling that starts out like this—"You're a comfortable chair in your home. I don't know why you'd want to buy this one I'm talking about. Of course I know that the tapes on the bottom of that chair or your are a little weak and you may land on the floor at any time—but what's a weekend at home if the end doesn't hit the floor at some time or another." And so on with the punch line keyed into a disk title. One such routine as 185 chairs at \$96 each down in Texas on one platter session. Idea back of this is to twist the pulses so that they sound negative but really do a solid selling job.

One thing is out—for any jockey these days—and that's a session made up of recorded spot announcements and disks . . . unless the jockey is allowed to throw a few spots. The old idea of throwing a bunch of disks (spots and regular records) into the hopper and having them come out in a program is gone, or if it isn't it should be—forever.

Ingenuity is the secret of platter jockeying success—and oh, how it sells.



Dick Gilbert (WNN, N. Y.), one of those who sings as he spins 'em, also uses the "guest formula" to build his jockeying. Gene Krupa is his visitor in this studio shot. Guests do hypod disk sessions.



Gordon Van Dover (WJJD, Chicago) features his making little ones out of big ones when the pressing gets a sour. Giving into that bust-'em-up desire makes every listener enjoy the broadcast vicariously. At Van says, "Breathers there a man with ear so dead that he's never wanted to shout—smash that record!"

A TYPICAL BILLBOARD POP CHART CONTINUITY

Station WORL—Summerfield's Billboard Parade of Hits

Announcer: Summerfield presents . . . The Billboard Parade of Hits . . .

MUSIC: THEME—"GRIEVE UP THE BAND" PADE FOR . . .

Announcer: No, don't bother getting up folks, this is (INSERT ANNOUNCER'S NAME) your survey correspondent dropping in with another 30 minutes of your musical merry-go-round and the hit record tunes of this nation as pulled by The Billboard, the world's foremost theatrical and radio weekly.

. . . These shows are brought to this microphone every evening at this time with the best of everything to you from Summerfield's, the giant furniture center occupying an entire city block at Washington Street, corner of Stuart Street, in Boston.

Now haven't you often asked yourself . . . how do songs reach the top? What makes them famous? . . . How are they rated in order of their popularity? . . . Well, I'm not here with a series of queries and I'm certainly not here to distort your Sunday thinking processes. . . .

. . . You just sit back and relax and let (INSERT ANNOUNCER'S NAME) take you for an informative armchair ride on our musical merry-go-round. . . . You see, Billboard's experts are stationed in all big cities, all over the country and contact everything and everybody connected with the distribution of music. . . . Their compilation is based upon actual reports received from the national networks, from the sale of sheet music and records, and yet, even from the amount of your nickels dropped into the country's thousands of juke boxes. . . . All this is boiled down, tabulated and finally, through much effort, listed by Billboard's skillful statisticians in New York . . . So now, through our exclusive arrangement with Billboard, we're prepared to give you the authoritative tabulation and survey of the top ranking songs of this nation known as the . . . BILLBOARD PARADE OF HITS. . . . All right, and now that we've attended to the descriptive portion of the show, we're ready to show you the first of your favorites for the evening. . . . Dinah Shore gets us under way with No. 7 and the title, "I'LL WALK ALONE"

MUSIC: RECORD

ANNOUNCER: SUMMERFIELD COMMERCIAL #4

ANNOUNCER: O. K. and now No. 6 . . . Your Coast-to-Coast favorite for 6th place. . . . Presenting Bing Crosby singing "I'LL BE SEEING YOU"

MUSIC: RECORD

ANNOUNCER: Comes now a tune which appears in our Billboard survey for the 32d time. . . . Catching the brassing for 6th position, Harry James and the orchestra work out with Dick Haymes on the vocal of your No. 5 favorite, "I'LL GET BY"

MUSIC: RECORD

ANNOUNCER: SUMMERFIELD COMMERCIAL #8

ANNOUNCER: And now No. 4. . . . Yes, the tune the Mill Brothers bring you ranks No. 4. . . . Your favorite from Maine to California, "YOU ALWAYS HURT THE ONE YOU LOVE"

AND SO THE FIRST FOUR NUMBERS OF A HALF-HOUR PROGRAM ARE BROADCAST.

Our
He's ~~My~~
GUY





GUY

AND HIS



CHELSEA CIGARETTES

**ON THE AIR COAST-TO-COAST
BLUE NETWORK—SATURDAY
10 TO 10:30 P.M. E.W.T.**

LOMBARDO

ROYAL CANADIAN



HOTEL ROOSEVELT



DECCA RECORDS

Direction: MUSIC CORPORATION OF AMERICA

Watch

PERRY

COMO



America's latest singing COMO-tion

ON THE AIR

One of the greatest build-ups ever given a singing star over the CBS Network. Como's radio shows have climbed steadily in popularity.

IN PICTURES

Como's first film, "Something for the Boys," will hit your theatres soon. Watch this performance. It's the tip-off on the top COMO-tion of the year.

ON RECORDS

Already such VICTOR Record hits as LONG AGO AND FAR AWAY and LILI MARLENE have tabbed this young, romantic baritone as the singing sensation of the nation. Watch for his newest VICTOR Record releases.

THEATRES

1943
1944

a newcomer
HEADLINER at the PARAMOUNT THEATRE, N. Y.
and THE CHICAGO THEATRE, Chicago.

Personal Manager: JACK PHILBIN • Direction: GENERAL AMUSEMENT CORPORATION



A famous quartet start a famous tune on the way to waxing. From left to right: Irving Berlin (he wrote it), Barry Wood (he sang it), Ray Bloch (he conducted the orchestra) and Ben Selvin (he's musical director of the Associated Library Service). The song, "There's No Wings on a Foxhole."

TRANSSCRIPTIONS are working overtime. Ever since the ban was lifted the 16-inch disk firms have been working at least 16 hours a day, waxing, gold sputtering (that's what makes a good waxing a better pressing) and turning 'em out for the broadcasting stations of the nation—and for Mr. Whiskers. Mr. W. uses them not only to entertain several millions of G.I.'s but he also bores them to the enemy so that the Nazis and the Japs may hear what their warlords have lead them into.

Only two transcription organizations have still to sign with the American Federation of Musicians, NBC and CBS, the former, thru its Theatrical Transcription Library, a major factor in the field, and the latter a growing waxer of commercial segs. They are still waiting for a settlement they feel they can afford to sign, disagreeing basically with the royalty payment direct to the union idea.

Transcriptions are the musical backbone of over two-thirds of the nation's radio stations, most of whom, because of their size, location and yearly take, are in no position to use a live house orchestra. What has happened to the library services they are using is important to the music industry and the broadcasteers themselves.

Bands Contractually Free To Make E. T.'s But No Other Deals

First, none of the bands who have signed e. t. contracts have signed them with a hedge on their names, a common practice before the record ban. Back in those years it was possible for a name band to beget itself a second and a third name and record under those names for the transcription organizations. The reasoning back of this was simply that the orchestra was worried that its transcriptions would be played by some station against its commercial broadcast, when and if they got themselves a sponsor. Today the more important e. t. companies just won't sign a hedge contract . . . and besides bands aren't worrying about their names being used. As a matter of fact the average name band, realizing that its only opportunity of getting a waxed plug

for itself, is perfectly happy to do e. t.'s on any basis.

Many bands unable to record for home disks are free to make transcriptions and the roster at Associated, World, Standard, Lang-Worth, and the smaller companies includes virtually every name band, regardless of its contractual affiliations for other diskings. Transcriptions at least guarantee them air plugs, which are not theirs due to the lack of standard disk releases (with the exception, of

course, of the Indies and Decca).

E. t.'s also guarantee them being heard at their near best whereas late remote pick-ups at location spots do them musical dirt as often as not due to lack of time to get a balance on mikes before they go on the air. Also once on a recording date they can use as many mikes as they need, o. t.s. make them sound something like they really are . . . when they are aired.

There's another "something new" that's been added to most e. t.'s, and that is most of the recording done for airing is putting up to 16,000 cycles on the disks. When it's realized that the average standard radio receiver can reproduce only up to 4,000 cycles it gives some idea of how much beyond this is being put on a t.s. to make them top musical platters. Reason for the 16,000 is simply that FM (Frequency Modulation) stations, according to their li-

cence, must broadcast this quality and so every station using Associated or World (and many other libraries) are getting transcriptions with three times the musical range formerly recorded, and that means more music. Recording organs must naturally make library records that will be good now and for years to come and that's the reason for the higher quality which is being pressed into e. t.'s these days.

High fidelity and names are the two outstanding developments of the transcription field for '43-'44. Other factors that were important included the fact that every station in the U. S. A. became in this year an e. t. library subscriber. Most of the stations actually buy or rent (depending on the way the service is offered) two libraries and over 800 use four or more collections of musical wax works.

Available Names Run From A to Z and Then Some

Names offered the transcription companies run the musical gamut from the top hot boys to the Ecclesiastical and the Cugat, the K and the C turning out plenty of 16-inch pancakes.

With most of the big sponsors being content to ride along with their single network broadcast (having nothing but good will to sell), every one of them have plans to use transcriptions to supplement their live show directly after "A.M. Day. This will be forced upon them because of the lack of radio time available on the nets during the hours desired by the sponsors. Only by transcriptions will it be possible to reach an audience from 6 to 10 at night during six-eight days. Over 200 such campaigns are in the "pending files" of ad agencies, to be trotted out, come the day. They mean thousands of man-hours for the musicians and hundreds of thousands of song plugs for the pubs.

Music should never sell e. t.'s short. They may not represent those fabulous millions but they will make bands and hits, if only a portion of their potential are tapped and besides e. t. dough has helped a number of bands over the hump.



The recording session comes to an end. The tune is on wax. Within 48 hours it's on the way to station subscribers—another tune is riding the e. t. band wagon.

LET'S SPIKE

Spike Jones is not going to add twenty-three violins, sixteen harps and a glockenspiel to his City Slickers band. Something new will be added. But—not these.

Spike Jones is not going to play Hollywood Bowl or Lewisohn Stadium this season. Maybe that's probably why he's referred to as the "Dandruff in Long Haired Music!"

SPIKE



JONES

consider it a pleasure and a privilege to have played for the boys overseas. It was the City Slickers' biggest engagement. Back in this country the Slickers will do their best to better their 43-44 records for civilians. The "date" for the boys overseas can't possibly be beaten.

MANAGEMENT
MELVILLE A. SHAUER AGENCY
9130 Sunset Blvd.
Hollywood 46, Calif.

THOSE RUMORS

Spike Jones is not going to add Bing Crosby and Frank Sinatra to the City Slickers' vocal department. Why these guys don't even double washboards.

Spike Jones is going for a straight dance band. He has such an outfit. But it augments the City Slickers, Spike's first love.

AND
HIS



CITY
SLICKERS

ON THE AIR

IN FILMS

ON RECORDS

AND

Two years with Bob Burns on "Arkansas Traveler," NBC.

*
Two years "Fur-tough Fun" for Gilmore Oil, NBC.

*
Listen for him in 1944-45

"Bring on the Girls" in Technicolor.

A Paramount Picture
*
"Meet the People,"
M-G-M

*
"Thank Your Lucky Stars," Warner Bros.

50 Standard Radio Transcriptions
30 City Slicker Records
20 less violent records by his dance band.

VICTOR BLUEBIRD Records

For
UNCLE
SAM'S
BOYS
OVERSEAS

IT'S amazing that music, as embodied by Tin Pan Alley which has built up a staggering business with sheet music, disks and dance bands, should give the go-by to television. It's not even an interested spectator in a revolutionizing amusement medium which will eventually call upon plenty of singers and bands as well as back-scene music men (arrangers, scorers and copyists).

Music is letting radio and motion pictures do the spade work in experimenting with show formats. Oh sure, a few teleshow techniques and tele-singers, some hot-key pianists and concert artists have been before the iconoscope cameras but they are there because of the novelty of the experience or because it's an engagement. Few try to learn to work in the visual art medium.

Evidently music is still entranced by its own sounds. It must always re-learn that the paying customer wants to see as well as hear. The band business which figures its yearly take in national treasury totals, didn't get started until the unit was taken out of the orchestra pit and put on the stage. The singer with a band or as a stage, screen or radio

MUSIC IN THE TELE SHOW

Television represents a challenge to pop, middlebrow and longhair music men

By Judy DuPuy

Author of "Five Years Through the Iconoscope"

star, needs a visual build-up. A radio singer, for instance, as soon as she gets on top is given theater and night club grooming. And as a further clincher music might look at the motion pictures and note how bands and singers have been getting star billing only within recent years. They used to be background atmosphere. Someone in the movies is giving visual form as well as sound to music.

Television, mark you, is go-

ing to be big. The public has been sold on video. Electronic engineers and equipment manufacturers promise an enlarged screen and improved picture reception in a low cost receiver (\$200). Thomas Joyce, vice-president and manager of RCA Phonograph and Television Department, estimates 750,000 set owners 18 months after materials are available. General Electric, playing safer, estimates 100 active television

stations (there are now nine) five years after the war, serving a population area of 67,000,000, and there's much talk about video being projected on video screens to paying customers. That's the waiting audience, waiting to see and hear tele-shows. What's music going to do about it? Imagine Harry James's opening at the New York Astor Roof being telecast. Imagine the thousands of people from

Peoria or Paterson seeing and hearing James's trumpet, fronting his Music Men playing *I've Heard That Song Before*. Or Tommy Dorsey at the Pennsylvania, Or Toscanini conducting Dvorak's *New World Symphony* with the NBC Symphony. It will be like giving command performances in the many living rooms of John Q. Public's family scattered from Coast-to-Coast.

Music for the teleshow falls



naturally into four forms: (a) Mood and scene transition music, (b) The Pan Alley tunes, (c) the classics and symphonies, and (d) light opera and serious opera. And giving expression to all this music may be the singer or vocalist, the small combo, dance band or symphony.

Television, as well as radio uses mood music to set the audio scene or to indicate the change in tempo. These musical interludes must convey the action's mood and must be written to fit the length of scene. Even tho the television camera do not use film, the teleshow is actually an instantaneous series of motion pictures. Therefore, mood music backing a scene must neither be too long nor too short. Obviously television is going to have great need for arrangers, composers and copyists.

In the present stage of experimental telecasting, records serve for background mood music. For instance, in setting a love scene, a producer might select Amor; for the clinch,

(Continued on next page)



Storrs Hayes, head of the radio department of the Compton agency, looking pretty much like a pro actor himself, chats with Yvette between tunes on an Ivory Soap show via WRGB. Yvette not only did "Coming in on a Wing and a Prayer" and a couple of ballads, but also sang an Ivory commercial. At the piano is Frankie D'Armond of Station WCY.

You don't have to hear a thing, just look at this pic, to know what song cowboy Don Uren is singing to Irma Hamilton. It's "Surrey With the Fringo on Top" from "Oklahoma," of course. It doesn't take much imagination to figure out just how much more effective a tele plug for a tune will be than an air shot, given equal audiences. Whether tele plugging will shorten the life of a hit tune or prolong it is just one of the many questions facing the music biz, one that pop music is neglecting.



This shot shows many interesting tele-music points, creates much food for thought. Note the lighting, the sound man, the production staff. Five-piece unit is from Schenectady night spot, known as Chicken Shack, so see how General Electric sells this idea by simple chicken backdrop. Unit is Israel and His Rhythm Kings. Piano, drums, bass and, of course, gal singer are all much in evidence. Trumpet can be seen behind singer's left shoulder. Will tele give the small band, the cocktail combo its big chance, since it's difficult to shoot an 18 or 20-piece outfit effectively? Most units so far have given tele the go-by, very few are taking the trouble to learn the new medium.



Here's one of the little tricks tele has learned about music. Putting a mirror on the piano gives the televiewer a chance to see the really hot fingerwork involved when jazz 88-man Earl Pudney goes to work. Note the skyline and star effects over Pudney's head. Sets for telecasts need not be expensive, but they must be imaginative or they'll hurt the performance.

And here's another pianist working before the telecameras. This time it's Harry Scott, Blue Network's "mittens-on-the-keys" man. Without missing a beat, Scott goes thru a tune, putting on gloves while he's playing. This shot shows him with the glove halfway on the left hand. Visual tricks with music will undoubtedly help sell some performers, the more will certainly be a place for top musical performances sans tricks in tele.



WJSC THE TELE SHOW

And Then You Rised Me, and for the smash-up. Don't Sweetheart Me.

The singer and the solo instrumentalist, as well as the band will be as video hungry for Tin Pan Alley tunes as radio artists are today. Television will be another market for songwriters. Whether the addition of sight to air shows will help build or kill a hit quicker than they do now is highly debatable.

Judging by experimental video programming, it looks like the singer and the solo instrumentalist are penciled in to become teleview cushions, filling odd program spots. It's easy to put an eye-filling soprano or a Una Mae Carlisle in the well of a piano, stick a camera in front of her and a microphone over her head. This kind of teleview, however, will do her no video good. On the other hand, the Harry Scotts, the Blue's mittens-on-the-keys boy wonder, or the Maurice Reccos who play piano standing up, may get a better break. They're good visual stuff in themselves. Imagine being able to watch Art Tatum's flying fingers, or looking over Hans Scott's shoulder. And imagine the unbounded joy that will be given many longhairs when they are able to watch Hefetz or Brimlowsky play at Carnegie Hall thru the magic of television.

Television is an intimate medium. The home audience watching the teleview on the small-screen receiver wants to see the Andrews Sisters. Wants to see what Gene Krupa looks like. They want front face and profile views. Then they are interested in the music, in the Andrews Sisters singing, Strangers Up and Fly Right, or in angle shots on drums, or hands on keys or fiddle bow. The harpist, particularly, makes an effective video picture and with staging may become a popular tele-soloist. Vincent Lopez and Phil Spitalny use harpists to good advantage.

There's no question of televiewers looking in to watch Benny Goodman or Mark Warriner and His Lucky Strike Jiff Parade band and to listen. Telecasting the band will probably spotlight sidemen—strings, brass, sax and rhythm as well as conductor. The public being able to see in close-up the Horace Heidt band perform will really get to know Fred Lowery and his solo whistling, Hugh Huddigan on sax, Bill Stuard on trombones and Jess Stacey pounding.

But all that is in the future. Nothing much has been done to develop a technique of staging and putting the band in front of the Konescove cameras. Television men have found it easier to work with middle-brow and longhair music, the concert artist, the operetta and even the opera.

The operetta with its music-drama form is ideally framed for the teleview and televiewers do enjoy seeing light opera. Gilbert and Sullivan's *Trilby* by Jerry Strauss's *A Waita Dream*, Offenbach's *A Marriage by Lantern Light*, and Mollere-Gounod's artificial comedy, *The Frantic Physician* have all been successful televiewers. Light opera fuses music, drama and the dance on a popular plane which anyone can enjoy.

Serious opera tho is music of another realm. It's being tried for television which is more than can be said for the pop band field. The Julius Hart Musical Foundation's *Hussel and Gretel* was produced over WJSC by Robert B. Stone. And quite successfully. Recently Dr. Herbert Gini of the Metropolitan opera and NBC telecast scenes from *La Boheme* and *Barber of Seville*. It's even conceivable that television with its close-up pictures as well as sound may make opera popular. That's a challenge to Deems Taylor and Milton Cross.

Dick Jockery, tho, which on the surface look as if they ought to stay with radio, might contrive to find a visual expression of whirling records and become a daytime television cushion so that the housewife can look in now and then or only listen as she goes about her chores. Concealing ple effects for spinning phonograph records will tax the versatility of the Martin Blocks and Alan Courtneys. The Dick Gilberts, tho, with their singing accompaniment to record choruses add a touch of the artist to the barker, and do make camera material. With guest band leaders and singers, they might have a daytime teleshow.

Music should look to its place in the teleview. The very nature of the new entertainment medium, folks at home being able to see even taking place at a distance, should inspire boldness and inventiveness. In stage and must inspire music men to think in sight and sound dimensions and to work with picture and audio effects. Making music on television means seeing music made.



Note the musical background for this girl singer. She's singing into a floor mike because the scene is supposed to be a night club. Generally, of course, mikes wouldn't be in evidence at all in the tele show; would be overhead and out of camera range. Tele will have a place for every type of singer and song, from the pop girl singer shown here to the light opera company shown below.

At NBC a light opera company telecasts Gilbert and Sullivan's "Pirates of Penzance." Television producers have found the combination of music and drama embodied in light opera absolutely ideal musical tele fare. Longhair has just started to be given a tele tryout, but top pop singers, bands, writers still have to give any sort of concentrated effort to a study of the new medium.





Don McVie

AND HIS PENNSYLVANIANS
for OWENS-ILLINOIS GLASS CO.

MANAGEMENT JOHN O'CONNOR, 1697 BROADWAY, NEW YORK, NEW YORK

MUSICAL TALENT ON TELE

Musical talent used either regularly or experimentally on shows televised between September, 1943, and September, 1944.

DAVID STREET



ON

VICTOR

Bluebird
records

A black and white logo for the "Joan Davis Air Show". The logo is shaped like a stylized banner or flag, tilted upwards to the right. It features the text "JOAN DAVIS AIR SHOW" in a bold, sans-serif font. Below this, it says "SECOND YEAR" and "NBC". There are two five-pointed stars on the left side of the banner.

PERSONAL
MANAGEMENT
JILL WARREN
AUDIO DIRECTION, MCA

ARTIST	STATION	ARTIST	STATION
Abbott, Adelaide (singer).....	WABD-DuMont	Kipling, Hal (singer).....	WABD-DuMont
Achmatova, Pauline (singer).....	WRGB-GE	Kline, Mildred (pianist).....	WABD-DuMont
Achmatova, Pauline Russian Singers (choral group).....	WRGB-GE	Logan, Ella (singer).....	WNBT-NBC
Adler, Larry (harmonica).....	WNBT-NBC	Lopez, Dore (singer).....	WABD-DuMont
Albanese, Lucia (singer).....	WNBT-NBC	Lopez, Vincent (orchestra).....	WNBT-NBC
Ardon, Marian (singer).....	WABD-DuMont	McCullough, Annette (singer).....	WRGB-GE
Barret, Anne (singer).....	WABD-DuMont	Marr, James (concert singer).....	W6XAO-Mutual Don Lee
Barry Sisters (singers).....	WABD-DuMont WCBW-CBS	Massey, Vera (singer, pianist).....	WCBW-CBS
Bart, Jan (singer).....	WABD-DuMont	Maxim (cymbalist).....	WABD-DuMont
Bartinielli, Seaman Jerry (singer).....	WABD-DuMont	Medoff, David (singer).....	WABD-DuMont
Barton, Mary Jane (harpist).....	W6XAO-Mutual Don Lee	Michaels, Anne (singer).....	WABD-DuMont
Bauers, Eleanor (singer).....	WABD-DuMont	Miles, June (singer).....	WABD-DuMont
Belmont, Dale (singer).....	WABD-DuMont	Mohawk Valley Singers (choral group).....	WRGB-GE
Berson, Dr. (singer).....	WABD-DuMont	Monli, Joe (singer).....	WABD-DuMont
Blake, Rita (singer).....	WABD-DuMont	Morgan, Helen (singer).....	WNBT-NBC
Boles, John (singer).....	WNBT-NBC	Morton, Warren (singer).....	WABD-DuMont
Bonelli, Richard (concert singer).....	WNBT-NBC	Nicholas, Eden (baritone).....	W6XAO-Mutual Don Lee
Bordoni, Irene (singer).....	WNBT-NBC	Niles, Seaman Andy (pianist).....	WABD-DuMont
Borwell, Eileen (singer).....	WRGB-GE	Norskaya, Nadya (singer).....	WABD-DuMont
Boyd, Carroll-Wilson, Garland (piano team).....	WABD-DuMont	Otero, Emma (singer).....	WNBT-NBC
Breen & De Rose (singers, ukulele).....	WNBT-NBC	Pechner, Gerhard (singer).....	WABD-DuMont
Carlie, Una Mae (singer-pianist).....	WCBW-CBS	Pechner, Gerhard (singer).....	WRGB-GE
Carroll, Betty (singer).....	WABD-DuMont	Pennzer, Seymour (singer).....	WABD-DuMont
Cass, Anna (singer).....	WNBT-NBC	Pessl, Yella (harpischordist).....	WNBT-NBC
Cehanovsky, George (singer).....	WNBT-NBC	Petri, Gion (organist).....	WNBT-NBC
Chiesa, Vivien della (singer).....	WNBT-NBC	Regan, Phil (singer).....	WABD-DuMont
Chinese Singers, The (choral group).....	WRGB-GE	Revelers Quartet.....	WNBT-NBC
Coca, Imogene (singer).....	WNBT-NBC	Revuers (quartet).....	WNBT-NBC
Cornell, Nord (singer).....	WABD-DuMont	Richmond, Ann (pianist).....	WRGB-GE
Creore, Phyllis Jeanne (singer).....	WABD-DuMont	Ritchie, Andy T. (baritone).....	WRGB-GE
Da Mur, Hene (singer).....	WABD-DuMont	Robbins, Sydell (singer).....	WABD-DuMont
Davies, Gwen (singer).....	WABD-DuMont	Robin, Sue (singer).....	W6XAO-Mutual Don Lee
Dean, Shanna (dancer).....	WNBT-NBC	Rodgers, Richard (composer).....	WNBT-NBC
Deep River Boys (quartet).....	WNBT-NBC	Sablon, Jean (singer).....	WNBT-NBC
De la Cruze, Tony (singer).....	WABD-DuMont	Salzedo, Carlos (harpist).....	WNBT-NBC
Dennis, Eleanor (singer).....	WABD-DuMont	Saxon, Don (singer).....	WABD-DuMont
Denver Darling Trio, The (singers and instrumentalists).....	WABD-DuMont	Scott, Hazel (pianist).....	WNBT-NBC
De Solis, Solito (concert pianist and composer).....	W6XAO-Mutual Don Lee	Scott, Henry (pianist).....	WRGB-GE
Dickenson, Jean (singer).....	WNBT-NBC	Seagle, John (singer).....	WRGB-GE
Dickson, Annamary (singer).....	WNBT-NBC	Sebastian, John (harmonica).....	WNBT-NBC
Dilling, Mildred (harpist).....	WNBT-NBC	Shore, Dinah (singer).....	WNBT-NBC
Dragonette, Jessica (singer).....	WABD-DuMont	Simon, Walter C. (composer-pianist).....	WRGB-GE
Edwards, Michael (singer).....	WABD-DuMont	Sinatra, Frank (singer).....	WNBT-NBC
Foster, George (singer).....	WABD-DuMont	Southernaires Quartet (choral group).....	WNBT-NBC
Frank, Peter (violinist).....	WRGB-GE	Spann, Helen (Singer).....	WRGB-GE
Frank, Claude (pianist, organist).....	WRGB-GE	Sperling, Audrey (singer).....	WABD-DuMont
French, Eleanor (singer).....	WNBT-NBC	St. Basil's Russian Chlr (choral group).....	WRGB-GE
Froman, Jane (singer).....	WNBT-NBC	Stebbe, Eleanor (singer).....	WNBT-NBC
Girard, Everett (singer and dancer).....	WABD-DuMont	Stuart, Martha (singer).....	WABD-DuMont
Glaz, Hertha (singer).....	WRGB-GE	Chuck and Ellie Storey (hillbilly singers).....	WABD-DuMont
Griffith, Edith (pianist).....	W6XAO-Mutual Don Lee	Tana (singer, guitar).....	WCBW-CBS
Hacker, William Penny (pianist).....	WRGB-GE	Tatum, Jewel (singer).....	W6XAO-Mutual Don Lee
Handy, W. C. (composer).....	WNBT-NBC	Tower, Robert (singer).....	WABD-DuMont
Hardin, Harvey (vocalist, organist).....	WABD-DuMont	Turner Twins (duet).....	WABD-DuMont
Harris, Bea (singer).....	WABD-DuMont	Union College Glee Club (choral group).....	WRGB-GE
Heatherton, Ray (orchestra).....	WNBT-NBC	Valler, 1st Lieut. Robert (pianist).....	W6XAO-Mutual Don Lee
Hero, Stephan (violinist).....	WRGB-GE	Walsh, John (singer).....	W6XAO-Mutual Don Lee
Herron, Joel (orchestra leader and pianist).....	WABD-DuMont	Waters, Pat (singer).....	WABD-DuMont
Hick, Marjorie (singer).....	WABD-DuMont	Waters, Ethel (singer).....	WNBT-NBC
Hilgarder, Ed (singer).....	WNBT-NBC	Wayne, Jerry (singer).....	WABD-DuMont
Hi, Lo, Jack and the Dame (quartet).....	WNBT-NBC	Weiss, Seaman Burton (singer).....	WABD-DuMont
Hodges, Joy (singer).....	WABD-DuMont	White, Josh (guitarist).....	WABD-DuMont
Hokanson, Mary Allan (harpist).....	WRGB-GE	Wilson, Dolores (singer).....	WABD-DuMont
Hollywood, Roberta (singer).....	WABD-DuMont	Wilson, Garland-Boyd, Carrell (piano team).....	WABD-DuMont
Howard, Marie (singer).....	WABD-DuMont	Winston, Alana (singer).....	WABD-DuMont
Hull, Amelia (singer).....	WNBT-NBC	Wondruff, Thelma (singer).....	W6XAO-Mutual Don Lee
Hull, Marie (singer, guitarist).....	WABD-DuMont	Wyssor, Eleanor (singer).....	WABD-DuMont
Ives, Burl (folk singer).....	WABD-DuMont	Yvette (singer).....	WABD-DuMont
Jagel, Frederick (singer).....	WNBT-NBC		
Kennedy, Bob (singer).....	WABD-DuMont		

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HARRY STONE, General Manager

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Photos are of the Jamp and Honey mobile unit which has completed a successful tour through Arkansas, playing to literally hundreds of thousands of pleased cash customers.

In Little Rock one July night more than 25,000 people saw the show.

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the station's com-
hard hitting promo
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MUSIC AMERICA LOVES BEST (BLUE)
BOB CROSBY SHOW (NBC)
HERE'S TO ROMANCE (CBS)

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LOEW'S STATE, N. Y.
ORIENTAL, CHICAGO
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CAPITOL, N. Y. (Coming Soon)

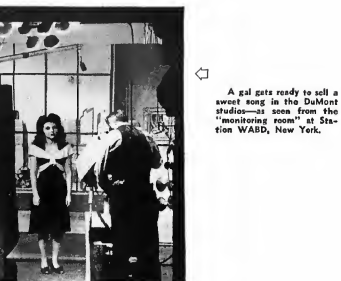
... among many others.

Pictures

SINGING FEMININE LEAD IN THE ABBOTT &
COSTELLO UNIVERSAL PICTURE "IN SOCIETY"

Press: GARY STEVENS • IRVING CANN

Personal Manager: JACK PHILBIN • Direction: GENERAL AMUSEMENT CORPORATION



A gal gets ready to sell a sweet song in the DuMont studios—as seen from the “monitoring room” at Station WABD, New York.

PLUGS VIA AIR PIX

Radio and films have both proved solid plug sources, but tele promises to top them both as a hit-tune maker



TELEVISION has gone a long way in the past 12 months towards learning that music is a vital part of the video art. Unfortunately music hasn't gone any place to discover that vision added to broadcasting hasn't destroyed the intrinsic fact that nothing sells music like the airwaves. If a Dinah Shore can sell a tune by broadcasting, if Sinatra can kick a tune right upstairs thru the ether, well both will do 10 times as well by a song before the iconoscope. The ear is quicker than the eye—but the eye has a peculiar habit of taking what it sees and imprinting it on the mind. . . . and if it happens to be the cover of a possible *Hit Parade* number, that will mean a sale but quick.

Publishers, however, haven't done anything about it. While booking executives, advertising agency men, radio program producers and moon pie double talkers all attended a recent seminar to discover what happens when action becomes power thru the moose of the video camera, no one saw a music publisher loose in the audience. As one NACO buildingite (a better publisher) phrased it . . . “when television wants music they'll come to us.”

CBS within the short time it has been scanning shows has proved how effective a song can be on the visual air. Vera

Massey songaloguees have for the most part been good. She has sold her songs and left an “imprint” as Anna and Andy said years ago. Nothing fancy . . . nothing fancy, just a girl at a piano in her home, thinking out loud, when she isn't singing. Of course, Vera's good looking besides knowing where she has to add a little here and suggest a little there. CBS technicians know where to put the lights—and a song session becomes top video fare . . . and the dealers will be out buying the songs she or any other well-built, well-staged musical saleslady offers. The Columbia video station has also presented Una Mae Carlisle in a series selling hot jazz. Una Mae sings and plays the piano and she has a dancer toe out the notes and a quartet background for in certain numbers. She does a swell night-club, music-selling job on the air, but whereas the average nitery reaches three or four hundred a night, a visual broadcast like this will reach literally millions—and oh, how those millions will want what they hear and see at home.

This Page Opening For Song Sessions

So many DuMont programs have opened with a hook, with credits, etc., on pages of the (Continued on page 82)

Joan Edwards, hands and all, goes to work to plug a number before CBS's tele cameras. You use everything you have to sell a song via air-pix.

PLUGS VIA AIR PIX

(Continued from page 81)

book (NBC used the same idea in one of the Democratic Convention introductory presentations), that it's logical that a song session open with the cover of the song sheet. That's going to require telegraphic sheet music. The corn will have to go out the window . . . but there's been no attempt to do anything about that as yet. One day soon, one of the publishers will discover that the video camera transmits in tones of grey (that doesn't mean black and white printed covers of sheet music, but sheet music designed by men who know what the black and white equivalents of the colors they use are) and will have his sheets designed so that they photograph well. Then sheet music will discover the air.

Who'll Make Sheet Covers

Live and Breathe

There's so much that could be done, like, for instance, having a sheet music cover come to life and actually have someone change horses in the middle of the stream, etc. Models have already stepped off of covers of magazines but none has come to life from a song sheet. That's because magazines feel that the visual air medium will sell magazines and no one seems to have convinced the song merchants that pictorial broadcasting will have something to do with selling words and notes.

Every imaginable product is

studying how they're going to sell with vision in the home. Music isn't interested. If men could (and did) teach music via radio, just think what will be done to teach the playing of instruments via the air . . . and not a musician has made the motions of doing it. Disks which are sold on platter sessions merely having jockeys spin them will be sold so much more effectively by a visual jockey riding the air waves . . . plus the guest appearances of the stars on the shellac and lamp black. But someone is going to have to develop a formula for just that. Just like someone is going to have to develop formulas for selling all music visually. There's not a chance in the world of anyone being able to stop the course of the video art's use of music, but there's no sense to retarding its progress by ignoring it. Besides some smart pub is going to walk into television and walk off with plums.

He's going to do it thru knowing that a picture is still worth a thousand words—in selling—even sound.



Phil Regan, who has done radio, film and personal appearance work, makes his first appearance before a telecamera. Note the obvious nervousness often experienced by the most experienced performers on making tele debuts. Note also the complete lack of background in the setting. Tele will reach full effectiveness as far as tune-selling goes when background, sets, lights and all other factors are worked into the scheme of things so that the song will get its full sight as well as sound plugging.

Below at left are the Duncan Sisters as Topsy and Eva. Here the trunk on which the girls are sitting might suggest any number of tunes. At right is one of television's first real singing stars, Vera Massey, who has her own regular show over the CBS telestation. Vera might be doing a tune dedicated to a boy friend or husband gone off to the wars. She's sitting in the lad's favorite chair, complete with pipe rack and pipes, and tobacco jar alongside . . . not to mention the framed photo of the handsome hero. It's production, as simple as this or the more elaborate type, which will make tele the greatest plug medium ever known to music.





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MARJORIE HYAMS • DAVE TOUGH • RALPH BURNS • PETE CANDOLI

"SENSATIONS OF 1945" UNITED ARTISTS

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Art Kassel's music has been identified in radio with such great American products as Shell Oil, Elgin Watch, Pfunder's tablets and Bromo Quinine. Year in and year out—"KASSELS IN THE AIR" has been a radio introduction known throughout the nation and with friends in every American family. On the radio it's music for the nation by Art Kassel.

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Bismarck Hotel, WGN, Chicago · Starting December 22

Personal Management:

Lieut. HOWARD CHRISTENSEN, U. S. ARMY

Direction · MUSIC CORPORATION OF AMERICA

BANDS' NETWORK COMMERCIALS

Listings do not necessarily mean bands are now on regular commercial programs. Bands appearing on network commercial programs from September, 1943, to September, 1944, are listed except the great number of name and semi-name bands that have appeared on the Coca-Cola Spotlight Band and Fitch Bandwagon programs.

ORCHESTRA	PROGRAM	SPONSOR	NETWORK
American Girls Philharmonic	Beautiful Music	John H. Breck, Inc.	Blue
Antoninik, Alfredo	Starlight Serenade	Conti Products Corp.	Mutual
Arden, Victor	Treasure Hour of Song	Conti Products Corp.	Mutual
Armbruster, Robert	Manhattan Merry-Go-Round	R. L. Watkins	NBC
Artzt, Billy	Blue Ribbon Town	Pabst Sales Co.	CBS
	Kenny Baker Program	Pabst Sales Co.	CBS
	Blondie	Colgate-Palmolive-Peet Co.	Blue
	Blondie	R. J. Reynolds Tobacco Co.	CBS
Bakalenikoff, Constantine	Star Time	RKO	Blue
Bargy, Roy	Moore & Durante	R. J. Reynolds Tobacco Co.	CBS
Barlow, Howard	Voice of Fiftieth	Firestone Tire & Rubber	NBC
Bay, Victor	Report to the Nation	Electric Companies Advertising	CBS
Black, Frank	Gides Service Ork	Cities Service	NBC
Blackton, Jay	Johnny Morgan Show	P. Ballantine & Sons	CBS
Bloch, Ray	Muscle America Loves Beat	RCA-Victor	Blue
	Gay Nineties Revue	United States Tobacco	CBS
	Here's to Romance	Bourjois, Inc.	CBS
	Let Yourself Go	Eversharp	Blue
	Quick as a Flash	Heibros Watch Co.	Mutual
	Philip Morris Playhouse	Philip Morris & Co.	CBS
	Mary Small Revue	D. L. Clark Co.	Blue
Boston Pops Orch.	Boston Pops Concerts	Allis-Chalmers	Blue
Bradley, Oscar	We the People	Gulf Oil Corp.	CBS
Brings, Lou	What's New?	RCA-Victor	Blue
Brockman, David	Here's to Romance	Bourjois, Inc.	Blue
Brusiloff, Nat	U. S. Treasury Program	Coca-Cola Co. & Esquire, Inc.	Blue
Bryan, Don	Double or Nothing	Pharmaco, Inc.	Mutual
	Radio Reader's Digest	Campbell Soup Co.	CBS
Carle, Frankie	Old Gold Show	F. Lorillard Co.	CBS
Castillo, Del	Stars Over Hollywood	Bowery's, Inc.	CBS
Cares, Opie	Corliss Archer	Anchor-Hocking Glass	CBS
Cugat, Xavier	Your Date With Cugat	Dubonnet Wine Corp.	Mutual
Dittmars, Ivan	Fun Valley, Al Pearce	Dr. Pepper Co.	Blue
Dolan, Robert Emmett	Dinah Shore	General Foods Corp.	CBS
Dorsey, Tommy	All-Time Hit Parade	American Tobacco	NBC
Dragon, Carmen	Maxwell House Iced Coffee Time	General Foods Corp.	CBS
Fairchild, Edgar	Glimmy Simms	Philip Morris Co.	NBC
Faith, Percy	Time To Smile	Bristol-Myers	NBC
Fraklin, Fredric	Contented Hour	Carnation Milk	NBC
	You Can't Take It With You	Emerson Radio & Phonograph	Mutual
Gillette, Mickey	Fun Valley, Al Pearce	Dr. Pepper Co.	Blue
Gluskin, Lud	American Ceiling Unlimited	Lockheed Aircraft	CBS
Goodman, Al	Suspense	Roma Wine	CBS
	Million Dollar Band	Colgate-Palmolive-Peet	NBC
	Prudential Family Hour	Prudential Insurance Co. of America	CBS
Gould, Morton	Tenaco Star Theater	Texas Co.	CBS
	Irene Beasley	Southern Cotton Oil Co.	CBS
	Schenley Cresta Blanca	Schenley Import Co.	CBS
	Carnival		
Great Lakes Naval Training Sta. Band	Blue Jacket Choir	Minn.-Honeywell Regulator Co.	CBS
	Meet Your Navy	Hall Bros.	Blue
Haenschen, Gustave	American Album	Bayer Co.	NBC
	Saturday Night Serenade	Pet Milk Sales Corp.	CBS
Hale, Charlie	Glenn Manor	Procter & Gamble	Blue
Harris, Phil	Jack Benny	General Foods	NBC
Hatch, Wilbur	Screen Guild Players	Lady Esther, Ltd.	CBS
Heldt, Horace	Heldt Time for Hires	Chas. E. Hires	Blue
Herman, Woody	Allan Jones	F. Lorillard Co.	CBS
Hoff, Carl	Gracie Field's Victory Show	American Cigarette & Cigar	Mutual
James, Harry	Harry James and His Music	Liggett & Myers Tobacco Co.	CBS
Jones, Spike	Melars	Lever Bros.	NBC
	Bob Burns	RCA-Victor	Blue
Jones, Tom	What's New	D. L. Clark Co.	Blue
	Mary Small Revue		
Kaddell, Bernard	Mayor of the Town	Noxema Chemical Co.	CBS

ORCHESTRA	PROGRAM	SPONSOR	NETWORK
Kaye, Sammy	M. Woolley-Old Gold Show	P. Lorillard Co.	CBS
Kenton, Stan	Tangee Serenade	Geo. W. Luft Co.	Blue
Kosloff, Lou	Bob Hope	Pepsodent Co.	NBC
Kostelnetz, Andre	Life of Riley	American Meat Institute	Blue
Kyser, Kay	Phase That Refreshes On the Air	Coca-Cola	Blue
	Musical College	American Tobacco	NBC
Laval, Paul	L Chamber Music Society of Lower Basin Street	Andrew Jergens	Blue
Levy, Harold	Armstrong's Theater of Today	Armstrong Cork Co.	CBS
Lombardo, Guy	Musical Autographs	Larus & Bro. Co., Inc.	Blue
Lopez, Vincent	Luncheon With Lopez	Stokely Bros. & Co., Inc.	Mutual
Lyman, Abe	Pick and Pat Time	Heilbronn Watch Co.	Mutual
Lytell, Jimmy	Waltz Time	C. H. Phillips Chem. Co.	NBC
	Songs by Morton Downey	Coca-Cola	Blue
Malneck, Matty	M Joe E. Brown, Stop and Go	McKesson and Robbins, Inc.	Blue
Marlio, Freddy	Fitch Bandwagon	F. W. Fitch Co.	Blue
Maupin, Rex	Jack Carson Show	Campbell Soup	Blue
Mendoza, David	4 Freedoms Show	Curtis Pub. Co.	Blue
	Saturday Evening Post	Curtis Pub. Co.	Blue
Miller, Jack	What's New?	Emerson Radio & Photo.	Mutual
Mills, Billy	Wide Horizons	Boots Aircraft Corp.	Mutual
Mills, Felix	Kate Smith Hour	General Foods Corp.	NBC
Murray, Lyn	Pibber McGee & Molly	S. C. Johnson & Son, Inc.	NBC
	Burns and Allen	Lever Bros. Co.	CBS
	Silver Theater	International Silver	CBS
	To Your Good Health	E. R. Squibb & Sons	CBS
Naval Training Barracks Band, Dearborn, Mich.	N Men in Blue	Ford Motor Co.	Blue
N. Y. Philharmonic Symphony Orch.	N. Y. Philharmonic Symp.	United States Rubber Co.	CBS
Noble, Ray	Edgar Bergen	Standard Brands	NBC
Novick, Nat	It Pays To Be Ignorant	Phillip Morris & Co., Ltd.	CBS
Paige, Raymond	P Songs by Morton Downey	Coca-Cola	Blue
Paul, Charles	Stage Door Canteen	Corn Products Refining Co.	Blue
Perry, Clayton A.	Cateline	Armour Co.	CBS
	Joan Davis-Jack Haley	Scintex Labs.	NBC
	Early American Dance Music	Ford Motor Co.	Blue
Petrillo, Caesar	The First Line	Win. Wrigley Jr. Co.	CBS
Pitt, Merle	Dick Brown	Formit Co.	Mutual
	Stop That Villain	Dubonnet Wine Corp.	Mutual
Renard, Jacques	R Let Yourself Go	Eversharp	Blue
	Take It or Leave It	Eversharp	CBS
Roth, Allen	Friday Night on Broadway	Amacin	CBS
	Broadway Matinee	Owens-Illinois Glass Co.	CBS
	Schaeffer Revue	F. M. Schaeffer Brewing Co.	NBC
Sagerquist, Eric	S First Nighter	Campagna Sales Co.	Mutual
Sanella, Andy	Double or Nothing	Pharmaco, Inc.	Mutual
Schallert, George	Great Moments in Music	Celinese Corp. of America	CBS
Shields, Roy	Schaeffer Parade	F. & M. Schaeffer Brewing	NBC
Shilkret, Nat	Correction Please	Lewis-Howe Co.	CBS
Silvers, Louis	Lux Radio Theater	Lever Brothers Co.	Blue
Soderro, Cesare	Metropolitan Opera	Texas Co.	CBS
Somik, Harry	Koopaks	Curt Prod.	Blue
Spitalny, Phil	Raleigh Room	Brown & Williamson	NBC
Ted Steele and the 4 Freedoms Orch.	Hour of Charm	General Electric	NBC
	4 Freedoms War Bond Show	Curtis Pub. Co.	Blue
Stordahl, Axel	MGM Screen Test	MGM	Mutual
Sylvan, Henry	Frank Sinatra Show	Lever Brothers	CBS
	MGM Screen Test	MGM	Mutual
Trotter, John Seott	T Kraft Music Hall	Kraft Cheese Co.	NBC
USNTS Band of Hampton Institute	U Army-Navy E Award	Horace E. Dodge Boat & Piano Corp.	Blue
VanSteeden, Peter	V Duffy's Tavern	Bristol-Myers	Blue
	Mr. District Attorney	Bristol-Myers	Blue
Venuti, Joe	Thanks To the Yanks	R. J. Reynolds Tobacco	CBS
Voorhees, Donald	Duffy's Tavern	Bristol-Myers	Blue
	Cavalcade of America	Dupont	NBC
	March of Time	Time Magazine	NBC
	Telephone Hour	American Bell Telephone Co.	NBC
WAC Band	W 4 Freedoms War Bond Show	Curtis Pub. Co.	Blue
Warner, Mark	Our Hit Parade	American Tobacco Co.	Blue
Welby, Glen	National Barn Dance	Miles Lab.	NBC
Weston, Paul	Duffy's Tavern	Bristol-Myers	Blue
Whiteman, Paul	Breakfast Club	Kellogg & Swift	Blue
	Eugene Grace	Beth Steel	Blue
	Hall of Fame	Philco Co.	Blue
Whitler, Tommy	Philco Summer Hour	Philco Co.	Blue
Williams, Griff	Musical Steelmakers	Wheeling Steel Co.	Blue
	Moore Firesteel Party	Loyal Order of Moose	Blue
Young, Victor	Y Westinghouse Program	Westinghouse Electric	NBC

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SINGERS' NETWORK COMMERCIALS

Listings do not necessarily mean singers are now on commercial programs or that they have had regular weekly or daily broadcasts. Singers appearing on network commercial programs from September, 1943, to September, 1944, are listed.

SINGER	PROGRAM	SPONSOR	NETWORK	SINGER	PROGRAM	SPONSOR	NETWORK
Aikey, Marjorie	Musical Steelmakers	Wheeling Steel	Blue	Carroll, Georgia	Fitch Bandwagon	F. W. Fitch Co.	NBC
Albanese, Lucia	Treasure Hour of Song	Coast Products Corp.	Mutual	Carron, Arthur	Key Kyser's Kollege	American Tobacco Co.	NBC
	Metropolitan Opera	Texas Co.	Blue	Carron, Elizabeth	World of Song	Sherwin-Williams Co.	Blue
	Voice of Firestone	Firestone Corp.	NBC		Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
Allen, Bob	Your All Time Hit Parade	American Tobacco Co.	NBC	Carson, Ken	Melody Round-Up	Goodyear Co.	NBC
Allen, Dorothy	Bob Crosby Show	P. Lorillard Co.	NBC	Casala, Carlo	Metropolitan Opera	Lever Bros. Co.	CBS
Altman, Thelma	Metropolitan Opera	Texas Co.	Blue	Cash, Jimmy	Burns & Allen	Texas Co.	Blue
Alvary, Lorenz	Metropolitan Opera	Texas Co.	Blue	Cassel, Walter	Metropolitan Opera	Sherwin-Williams Co.	Blue
Anderson, Marian	Music America Loves Best	RCA-Victor	Blue		World of Song	Bel Telephone Co.	NBC
	Telephone Hour	Philco	NBC		Telephone Hour	Texas Co.	Blue
Andrews Sisters	Hall of Fame	Philco	Blue	Castagna, Bruna	Metropolitan Opera	F. W. Fitch Co.	Blue
Antoine, Josephine	Carnation Contented Hour	Carnation Company	NBC	Castillo, Carmen	Fitch Bandwagon	Texas Co.	Blue
Armen, Kay	Hall of Fame	Philco	Blue	Cebanovsky, George	Metropolitan Opera	Schutter Candy Co.	NBC
				Chalmers, Lynn	Curt Massey	P. Lorillard Co.	NBC
				Chandler, Mimi	Bob Crosby	Bourjols, Inc.	Blue
				Clark, Buddy	Here's To Romance	Miles Laboratories	NBC
				Clayton, Pat	National Barn Dance	Brown & Williamson	NBC
Baccaloni, Salvatore	Metropolitan Opera	Texas Co.	Blue		Metropolitan Opera	RCA-Victor	Blue
Babbitt, Harry	Annie 'n' Andy	Lever Bros.	NBC		Maxwell House Coffee Time	General Foods	NBC
	Fitch Bandwagon	F. W. Fitch Co.	NBC	Comor, Perry	Music America Loves Best	American Tobacco Co.	NBC
	Key Kyser's Kollege	American Tobacco Co.	NBC	Connor, Nadine	Metropolitan Opera	Bourjols, Inc.	CBS
Bailey, Mildred	Fitch Bandwagon	F. W. Fitch Co.	NBC	Conte, John	Maxwell House Coffee Time	Texas Co.	Blue
Baker, Bonnie	Bob Crosby Show	P. Lorillard Co.	NBC	Conway, Julie	Key Kyser's Kollege	American Tobacco Co.	NBC
Baker, Jack	Breakfast Club	Kellogg-Swift Co.	Blue	Cool, Harry	Here's To Romance	Bourjols, Inc.	CBS
	Metropolitan Opera	Texas Co.	Blue	Cordon, Norman	Metropolitan Opera	Texas Co.	Blue
	World of Song	Sherwin-Williams Co.	Blue	Cordova, Victoria	Hall of Fame	Philco	Blue
Baker, Kenny	Blue Ribbon Town	Pabst Sales Co.	CBS		Starlight Serenade	Contl Products Corp.	NBC
	Chamber Music Society of Lower Basin Street	Andrew Jergens	Blue	Cornell, Lillian	Bob Crosby Show	P. Lorillard Co.	NBC
	Fun Valley—Al Pearce	Dr. Pepper	Blue	Crooks, Richard	Eugene Grace	Belth. Steel	Blue
	Hill of Fame	Philco	Blue		Music America Loves Best	RCA-Victor	Blue
	Kenny Baker Program	Pabst Sales Co.	CBS		Voice of Firestone	Firestone Co.	NBC
	People Are Funny	Brown & Williamson	NBC	Crosby, Bing	Bob Burns Show	Lever Bros.	NBC
Bampton, Rose	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue		Chesterfield Music Shop	Liggett & Meyers	NBC
	Music America Loves Best	RCA-Victor	Blue		Duffy's Tavern	Bristol-Meyers	NBC
	Voice of Firestone	Firestone Co.	NBC		Kraft Music Hall	Kraft Cheese Co.	NBC
Barton, Eileen	Bob Crosby Show	P. Lorillard Co.	NBC		Duffy's Tavern	Arielot-Meyers	Blue
	Chesterfield Music Shop	Liggett & Meyers	NBC		Melody Round-Up	Goodyear Co.	NBC
	Frank Sinatra Show	General Foods	CBS		Musical Autograph	Larus & Bros.	Blue
Bates, Lulu	Chamber Music Society of Lower Basin Street	Andrew Jergens	Blue		Your All Time Hit Parade	American Tobacco Co.	NBC
	Hook 'n' Ladder Pollies	Goodyear T. & B. Co.	NBC	Cannings, Lucille	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
	National Barn Dance	Alles Laboratories	NBC				
	Your All Time Hit Parade	American Tobacco Co.	NBC				
Baum, Kurt	Metropolitan Opera	Texas Co.	Blue	Dae, Donna	Fred Waring—Pleasure Time	Liggett & Meyers	NBC
Bausley, Irene	Irene Bausley Show	Southern Cotton Oil Co.	CBS		Music America Loves Best	RCA-Victor	Blue
Bennett, Betty	Reveille Round-Up	Grove Laboratories	NBC	Dale, Marcia	What's New?	Bristol-Meyers	Blue
Berch, Jack	Breakfast Club	Kellogg-Swift	Blue	Daley, Cass	Time To Smile	American Tobacco Co.	NBC
	Jack Berch	Kellogg Co.	Mutual		Your All Time Hit Parade	Lever Bros.	NBC
Blair, Jimmy	Chamber Music Society of Lower Basin Street	Andrew Jergens	Blue		Bob Hope	Pepsodent Co.	NBC
	Chamber Music Society of Lower Basin Street	Andrew Jergens	Blue		Kraft Music Hall	Kraft Cheese Co.	NBC
Boswell, Connie	Fitch Bandwagon	F. W. Fitch Co.	NBC		Maxwell House Coffee Time	General Foods	Blue
	Hall of Fame	Philco	Blue	Dame, Donald	Metropolitan Opera	Texas Co.	Blue
Bowman, Audrey	Metropolitan Opera	Texas Co.	Blue		Schaefer Revue	Schaefer Brewing Co.	NBC
	World of Song	Sherwin-Williams Co.	Blue		Telephone Hour	Bel Telephone Co.	NBC
Bradford, Mona	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue	D'Angelo, Louis	Metropolitan Opera	Texas Co.	Blue
	Fitch Bandwagon	F. W. Fitch Co.	NBC	D'Arcy, Emory	Metropolitan Opera	Sherwin-Williams Co.	Blue
Bradley, Betty	Time To Smile	Bristol-Meyers	NBC		World of Song	Sherwin-Williams Co.	Blue
Breen, Bobby	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue	Dauk, Margaret	American Album of Familiar Music	Sterling Drug, Inc.	NBC
Breunan, Thomas J.	Music America Loves Best	RCA-Victor	Blue	Day, Dennis	Jack Benny Program	General Foods	NBC
	Hall of Fame	Philco	Blue		Duffy's Tavern	Bristol-Meyers	Blue
Brodell, Betty	Bob Crosby Show	P. Lorillard Co.	NBC		Fitch Bandwagon	F. W. Fitch Co.	NBC
Brown, Dick	Dick Brown	Formit Co.	NBC		Seaside Village Store	Bristol-Meyers	NBC
Brown, June	Starring Curt Massey	Schutter Candy Co.	NBC		Time To Smile	F. W. Fitch Co.	NBC
Browne, Morton	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue	Day, Doris	Fitch Bandwagon	Pabst Co.	CBS
	World of Song	Sherwin-Williams Co.	Blue	Days, Bill	Blue Ribbon Town	Pabst Co.	CBS
Browning, Gene	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue		Kenny Baker Program	Liggett & Meyers	NBC
	World of Song	Sherwin-Williams Co.	Blue		Chesterfield Music Shop	Electric Auto-Lite	NBC
Browning, Lucille	World of Song	Sherwin-Williams Co.	Blue	DeHaven, Gloria	Everything for the Boys	Electric Auto-Lite	NBC
Brownlee, John	Bob Burns Show	Lever Bros.	NBC		Kraft Music Hall	Kraft Cheese Co.	NBC
	Metropolitan Opera	Texas Co.	Blue	DePaulis, Alessio	Metropolitan Opera	Texas Co.	Blue
Burgstaller, Ludwig	Metropolitan Opera	Texas Co.	Blue		American Album of Familiar Music	Sterling Drug, Inc.	NBC
Byron, Dick	Schaefer Revue	Schaefer Brewing Co.	NBC	Dickenson, Jean	World of Song	Sherwin-Williams Co.	Blue
				Dickey, Annamary	Kenny Baker Program	Pabst Sales Co.	CBS
				Dikson, Donald	Blue Ribbon Town	Pabst Sales Co.	CBS
				Dilworth, Gordon	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
Carroll, Christina	Metropolitan Opera	Texas Co.	Blue		Metropolitan Opera	Texas Co.	Blue
	World of Song	Sherwin-Williams Co.	Blue	Dodd, Jimmy	Gay Nineties Revue	U. S. Tobacco Co.	CBS
	Telephone Hour	Bel Telephone Co.	NBC				

(Continued on page 88)

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-Continued from page 86

SINGER	PROGRAM	PROGRAM Texas Co.	NETWORK Blue
Hatfield, Lanning	Metropolitan Opera Metropolitan Opera Auditions	Sherwin-Williams	Blue
Hawkins, Oslo	Metropolitan Opera	Texas Co.	Blue
Hayes, Bruce	Luncheon With Lopez	Stokeley Bros. & Co.	Mutual
Haynes, Dick	Feed and Pat Time Joe, Benny Program Bob Crosby Show Everything for the Boys Here's To Romance Time To Smile	Helron Watch Co. General Foods Lever Bros. Electric Auto-Lite Bourjais, Inc. Bristol-Myers	NBC CBS NBC CBS CBS
Haywood, Thomas	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
Herlick, Edith	Metropolitan Opera	Texas Co.	Blue
Hildegarde	Fitch Bandwagon Hall of Fame Feed the Band Million-Dollar Band Raleigh Room With Hildegarde	P. W. Fitch Philco Brown & Williamson Colgate-Palmolive-Peet	Blue NBC NBC NBC
Hilliard, Harriet	Fitch Bandwagon People Are Funny Red Skelton & Co. Curt Meskley Bob Crosby Show	Brown & Williamson Brown & Williamson Schwartz Candy Co. P. Lorillard Co.	NBC NBC NBC NBC
Hinelineff, Carol	Bob Crosby Show	Peapod, Co.	NBC
Hogan, Ann	Feed the Band	Brown & Williamson	NBC
Hollywood, Roberta	Fitch Bandwagon	P. W. Fitch Co.	NBC
Holm, Celeste	Manhattan Merry-Go-Round	Sterling Drug, Inc.	NBC
Holt, Alan	The Little Betty Ross Girl	Modern Food	NBC
Hooley, Bobby	Hooley, Bobby Chamber Music Society of Lower Basin Street Chase & Sanborn What's New?	Pharmaco, Inc. Andrew Jergens	Mutual Blue
Horne, Lena	Standard Brands RCA-Victor		Blue
Hoosak, Anna	Metropolitan Opera	Texas Co.	Blue
Howard, Joe E.	Gay Nineties Revue	U. S. Tobacco Co.	CBS
Huehn, John	Metropolitan Opera	Texas Co.	Blue
Hutton, Betty	Bob Hope Show Time To Smile	Peapod, Co. Bristol-Myers	NBC NBC
Hutton, June	Chesterfield Music Shop Bob Crosby Show	Liggett & Myers P. Lorillard Co.	NBC NBC
Hyatt, Pat	Bob Crosby Show	P. Lorillard Co.	Blue
J			
Jagel, Frederick	Metropolitan Opera	Texas Co.	Blue
Janssen, Herbert	Metropolitan Opera	Texas Co.	Blue
January, Loni	Hook 'n' Ladder Pollies Let Yourself Go Music America Loves Best	Goodyear T. & R. Co. Eversharp RCA-Victor	NBC Blue Blue
Jepson, Helen	Metropolitan Opera	Texas Co.	Blue
Jessner, Irene	World of Song	Sherwin-Williams Co.	Blue
Johnson, Christine	World of Song	Sherwin-Williams Co.	Blue
Johnston, Bob	World of Song	Philco	Blue
Johnston, Johnnie	Hall of Fame Chamber Music Society of Lower Basin Street Duffy's Tavern Hall of Fame	Andrew Jergens Bristol-Myers Philco	Blue Blue Blue
Jolson, Al	Your All Time Hit Parade	American Tobacco Co.	NBC
Jones, Allan	Ed Gold Show Music America Loves Best What's New	P. Lorillard RCA RCA	CBS Blue Blue
K			
Kathleen	Hour of Charm Bob Crosby Show	General Electric P. Lorillard	NBC Blue
Kays, Pat	National Band Dance	Miles Laboratories	Blue
Kays, Jane	Bob Crosby Show	P. Lorillard	Blue
Keene, Linda	The Camel Program	R. J. Reynolds	NBC
Kelly, Paula	Ilarry Savoy	R. J. Reynolds	NBC
Kennedy, Reed	Prudential Family Hour	Prudential Ins. Co.	CBS
Kiepusa, Jan	Chamber Music Society of Lower Basin Street Bob Crosby What's New?	Andrew Jergens P. Lorillard Co. RCA	Blue Blue Blue
Kimberly, Kiorl	Metropolitan Opera	Texas Co.	Blue
Kirsten, Alexander	Music America Loves Best A Freedoms Show	Philco Curtis Publishing Co.	Blue Blue
Kirsten, Dorothy	Music America Loves Best Saturday Evening Post Voice of Firestone Chamber Music Society of Lower Basin Street	RCA Curtis Publishing Co. Firestone Co. Andrew Jergens	Blue Blue Blue Blue
Knight, Evelyn	Fairstaff Show Hall of Fame Million-Dollar Band Ed Wynn Show American Album of Popular Music Manhattan Merry-Go-Round	Fairstaff Brewing Corp. Philco Colgate-Palmolive-Peet Borden's Sterling Drug, Inc.	Blue Blue Blue Blue NBC
Knight, Felix	Schafer Revue Schafer Revue Starlight Serenade World of Song Metropolitan Opera	Schafer Brewing Co. Schafer Brewing Co. Conti Products Corp. Sherwin-Williams Texas Co.	NBC NBC Mutual CBS Blue
L			
Knox, Harrison	Schafer Revue Schafer Revue Starlight Serenade World of Song Metropolitan Opera	Schafer Brewing Co. Schafer Brewing Co. Conti Products Corp. Sherwin-Williams Texas Co.	NBC NBC Mutual CBS Blue
Koskac, Anna	Metropolitan Opera	Texas Co.	Blue
Kullman, Charles	Bob Crosby Abbott & Costello Chase & Sanborn Everything for the Boys Bob Hope Show Palmolive Party	P. Lorillard R. J. Reynolds Standard Brands Electric Auto-Lite Peapod Co. Colgate-Palmolive-Peet	NBC NBC NBC NBC NBC NBC

(Continued on page 90)

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SINGERS' NETWORK COMMERCIALS

Continued from page 88

SINGER	PROGRAM	SPONSOR	NETWORK	ORCHESTRA	SPONSOR	NETWORK
Langford, Frances	Beh Hope Show	Pepodent Co.	NBC	McManus, Marian	Manhattan Merry-Go-Round	Sterling Drug, Inc. NBC
Larson, Gerry	Your All Time Hit Parade	American Tobacco Co.	NBC	McTernan, Grace	Your America	Union Pacific Railroad NBC
Lawler, Marie	Lauchon With Lopez	Stokeley Bros.	Mutual	Maize, Marion	Friday on Broadway	Audin Co. CBS
Lawrence, Jane	Starring Curt Massey	Schutter Candy Co.	NBC	Manners, Judy	Curt Massey	Schutter Candy Co. CBS
Lawrence, Marjorie	Bob Crosby Show	P. Lorillard Co.	NBC	Martin, Lynn	Bob Crosby Show	P. Lorillard Co. NBC
Lazare, Virgilio	Metropolitan Opera	Texas Co.	Blue	Martins, Lucille	Cities Service Program	Cities Service Co. NBC
LeDruen, Pierre	Telephone Hour	Bell Telephone Co.	Blue	Martin, Mary	Scramby Amby	Manhattan Soap Co. Blue
Lee, Mary	Metropolitan Opera	Texas Co.	Blue	Martin, Nancy	Fitch Bandwagon	P. W. Fitch Co. NBC
Lee, Peggy	Manhattan Merry-Go-Round	Sterling Drug, Inc.	NBC	Martin, Nora	Hall of Fame	Philco Blue
Lee, Roberta	That's Life—With Fred Brady	Lever Bros.	NBC	Martino, Nino	Breakfast Club	Kellogg-Swift Blue
Leonard, Lillian	Bob Crosby Show	P. Lorillard	NBC	Mason, Sully	Hall of Fame	Philco Blue
Lechner, Frederick	Chesterfield Music Shop	Liggett & Myers	NBC	Massey, Curt	Time To Smile	Bristol-Myers NBC
Leslie, Don	Gay Nineties Revue	U. S. Tobacco Co.	CBS	Massey, Lonise	Your All Time Hit Parade	American Tobacco Co. NBC
Lewis, Monica	Metropolitan Opera	Texas Co.	Blue	Mathews, Bob	Metropolitan Opera Fitch Bandwagon	Texas Co. Blue
Lewis, Wandie	Kay Kyser's Kollege	American Tobacco Co.	NBC	Maxwell, Marilyn	Kay Kyser's Kollege	F. W. Fitch Co. NBC
List, Emanuel	Best of the Band	Brown & Williamson	NBC	Mayer, Margery	Starring Curt Massey	American Tobacco Co. NBC
Logan, Ella	Bob Crosby	P. Lorillard	NBC	Mears, Martha	World News Parade	Schutter Candy Co. NBC
Lorraine, Kay	Metropolitan Opera	Texas Co.	Blue	McChoir, Lauritz	Reveille Round-Up	W. A. Schaeffer NBC
Loveridge, Marion	Bob Burns Show	Lever Bros.	NBC	Melton, James	Heidt Time for Hires	Grove Laboratories NBC
Lynn, Imogene	Chamber Music Society of Lower Basin Street	A. Jergens	Blue		Horne Heidt's Treasure Chest	Chas. E. Hires Co. Blue
Lynn, Jenny	Bob Hope Show	Pepodent Co.	NBC		Kraft Music Hall	Kraft Cheese Co. NBC
	Chamber Music Society of Lower Basin Street	A. Jergens	Blue		Metropolitan Opera Auditions	Sherwin-Williams Co. Blue
	The Little Betsy Ross Girl	Modern Foods	NBC		Muscle America Loves Best	ECA Blue
	Bob Crosby Show	P. Lorillard	NBC		Voice of Firestone	Firestone Co. NBC
	Gay Nineties Revue	U. S. Tobacco Co.	CBS		Pun Valley—Al Pearce	Dr. Pepper Blue
					Melody Round-Up	Goodyear Co. Blue
					Chamber Music Society of Lower Basin Street	A. Jergens Blue
					Duffy's Tavern	
					Metropolitan Opera	Texas Co. Blue
					Muscle America Loves Best	RCA Blue
					Chase & Sanborn	Standard Brands NBC
					Metropolitan Opera	Texas Co. Blue
					Muscle America Loves Best	RCA Blue
					Texaco Star Theater	Texas Co. CBS
					What's New	RCA Blue
					Telephone Hour	Bell Telephone Co. NBC
					Bob Crosby Show	P. Lorillard Co. NBC
					Chesterfield Music Shop	Liggett & Myers NBC
					Kraft Music Hall	Kraft Cheese Co. NBC
					Palmolive Party	Colgate-Palmolive-Peet NBC
					Muscle America Loves Best	RCA Blue
					Muscle America Loves Best	RCA Blue
					What's New?	RCA Blue
					Cities Service Program	Cities Service Co. NBC



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BOWMAN'S MUSICAL MILKWAGON
WGN—10 to 10:30 a. m.—Monday thru Friday
Housewives desert the soap operas for the voice of Skip Farrell
Boosted the Crossley rating from 1.7 to 3.2 during the "stock" summer months.

Theater-goers!
Headlined Attraction
at the
DOWNTOWN THEATER
Chicago

Personal Management • BERLE ADAMS AGENCY • 203 North Wabash, Chicago

SINGER	PROGRAM	SPONSOR	NETWORK	SINGER	PROGRAM	SPONSOR	NETWORK
Milano, Zinka	Metropolitan Opera Auditions	Texas Co.	Blue	Osborne, Burna	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
	Music America Loves Best	RCA	Blue	Owens, Jack	Breakfast Club	Kellogg-Swift	Blue
	What's New?	RCA	Blue		P		
Miller, Milena	World of Song	Sherwin-Williams Co.	Blue	Parke, Jeanne	Metropolitan Opera Auditions	Sherwin-Williams	Blue
Mitchell, Dolly	Johnny Morgan Show	P. Ballantine & Sons	CBS	Parker, Frank	Fitch Bandwagon	F. W. Fitch Co.	NBC
	Bob Crosby	P. Lorillard Co.	NBC		Manhattan Merry-Go-Round	Sterling Drug, Inc.	NBC
Mitchell, Shirley	Bob Hope	P. Lorillard Co.	NBC	Parsons, Joe	National Barn Dance	Miles Laboratories	NBC
Monroe, Lucy	Bob Crosby	Beth. Steel	Blue	Pedlauer, Gerhard	Metropolitan Opera	Texas Co.	Blue
	Eugene Grace	RCA	Blue	Petree, Jan	Great Moments in Music	Celsoe Corp. of Amer.	CBS
Moore, Grace	What's New?	Texas Co.	Blue		Metropolitan Opera	Texas Co.	Blue
	Music America Loves Best	RCA	Blue		Music America Loves Best	RCA	Blue
	What's New	RCA	Blue	Penton, Kay	What's New?	Asacoin Co.	Blue
Moquin, Irene	Metropolitan Opera Auditions	Bell Telephone Co.	NBC	Perry, Bill	Friday on Broadway	Pet Milk Sales Co.	CBS
	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue	Petina, Irma	Saturday Night Serenade	Texas Co.	Blue
Morse, Ella Mae	Everything for the Boys	Electric Auto-Lite	NBC	Pickens, Jane	Metropolitan Opera	Larus & Bros., Inc.	Blue
	Hall of Fame	Philco	Blue	Pinza, Edo	Musical Autographs	A. Jorgens	Blue
Morrell, Della	Bob Crosby Show	P. Lorillard Co.	NBC		Chamber Music Society of Lower Basin Street		
Mosca, Nicola	Metropolitan Opera	Texas Co.	Blue		Metropolitan Opera	Texas Co.	Blue
Mugn, Frank	American Album of Familiar Music	Sterling Drug, Inc.	NBC		Voice of Firestone	Firestone Co.	NBC
	Waitz Time	Sterling Drug	NBC		What's New?	RCA	Blue
Munsel, Patrice	Metropolitan Opera	Texas Co.	Blue	Pons, Lily	Telephone Hour	Bell Telephone Co.	NBC
	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue	Poslce, Mona	Metropolitan Opera	Texas Co.	Blue
	Music America Loves Best	RCA	Blue		Telephone Hour	Bell Telephone Co.	NBC
	Voice of Firestone	Firestone Co.	Blue	Powell, Dick	Metropolitan Opera	Texas Co.	Blue
	What's New?	RCA	Blue		Music America Loves Best	RCA	Blue
	N				World of Song	Sherwin-Williams Co.	Blue
Newton, Ernest	Chase & Sanborn	Standard Brands	NBC		Campana Serenade	Liggett & Myers	NBC
Niesen, Gertrude	Carl Massey	Schuster Candy Co.	NBC		Chesterfield Music Shop	F. W. Fitch Co.	NBC
Norman, Nancy	Change Varieties	George W. Luft Co.	Mutual		Fitch Bandwagon	Standard Brands	NBC
Noral, Ramon	Musical Steelmakers	Wheeling Steel	Blue		Chase & Sanborn		
Novis, Donald	National Barn Dance	Miles Laboratories	NBC	Raborn, Sam	Musical Steelmakers	Wheeling Steel	Blue
Novotna, Nicolina	Metropolitan Opera	Texas Co.	Blue	Raffacelli, Anulo	Metropolitan Opera Auditions	Sherwin-Williams	Blue
	Music America Loves Best	RCA	Blue	Ramirez, Carlos	Maxwell House Iced Coffee	General Foods	CBS
Nylsrd, Ralph	Carnation Contented Hour	Carnation Company	NBC		Time		
	O				What's New?	RCA	Blue
O'Brien, Virginia	Everything for the Boys	Electric Auto-Lite	NBC	Rasely, George	Metropolitan Opera	Texas Co.	Blue
O'Connell, Helen	Hall of Fame	Philco	Blue	Raymond, Lillian	Metropolitan Opera	Texas Co.	Blue
O'Connor, Maureen	Bob Crosby Show	P. Lorillard Co.	NBC	Regan, Dennis	Manhattan Merry-Go-Round	Sterling Drug, Inc.	NBC
Oluski, Walter	Metropolitan Opera	Texas Co.	Blue				
Oliviero, Ladovico	Metropolitan Opera	Texas Co.	Blue	Regan, Phil	Fitch Bandwagon	F. W. Fitch Co.	NBC
O'Neil, Danny	Blue Jacket Choir	Minn.-Honeywell Co.	CBS	Repp, Ellen	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
O'Rourke, Harriet	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue				

(Continued on page 92)

RATED RADIO'S CONSISTENT SONG FAVORITES...



The Four VAGABONDS

**STANDARD
TRANSCRIPTIONS**
"BREAKFAST CLUB"
BLUE NETWORK

Featured Blue Network Artists

Starring
The Four Vagabonds
ATLAS PRAGER
Commercial
Monday thru Friday
WMAQ-NBC, 5:30 p. m.

NBC
COAST TO COAST
with
Curt Massey
for OLD NICK—BIT O' HONEY

Management NATIONAL CONCERT AND ARTISTS CORP.

SINGERS' NETWORK COMMERCIALS

Continued from page 91

SINGER	PROGRAM	SPONSOR	NETWORK
Reenik, Regina	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
Rhodes, Betty	World of Song	Sherwin-Williams Co.	Blue
Rhodes, Adele	Everything for the Boys	Electric Auto-Lite	NBC
Roberts, Joan	Bob Crosby Show	P. Lorillard Co.	NBC
	Chamber Music Society of Lower Basin Street	A. Jergens	Blue
	Hall of Fame	Philco	Blue
	Music America Loves Best	RCA	Blue
Robertson, Tex. Jim	Hook 'n' Ladder Polies	Goodyear T. & R. Co.	NBC
Robbins, Gail	Bob Crosby Show	P. Lorillard Co.	NBC
Robinson, Carson	Bob Crosby Show	Goodyear T. & R. Co.	NBC
Rochette, David	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
Rodney, Don	Your Date With Cugat	Dubonnet Wine Corp.	Mutual
Rogndahl, Marie	Hour of Charm	General Electric	NBC
Romain, Stella	Metropolitan Opera	Texas Co.	Blue
Romay, Lina	Fitch Bandwagon	P. W. Fitch Co.	NBC
	Kraft Music Hall	Kraft Cheese Co.	NBC
	Your Date With Cugat	Dubonnet Wine Corp.	Mutual
	Your Date With Cugat	Dubonnet Wine Corp.	Mutual
Rosa, Nita	Bob Burns Show	Lever Bros.	NBC
Ross, Shirley	Cities Service Program	Cities Service Co.	NBC
Rowe, Genevieve	Bob Crosby Show	P. Lorillard Co.	NBC
Russell, Andy	Jackie Gleason Show	P. Lorillard Co.	NBC
Russell, Betty	Bob Crosby Show	P. Lorillard Co.	NBC
Russell, Henry	Horace Heidt's Treasure Chest	Lewis-Howe Co.	NBC
S			
Sanderson, Julia	Let's Be Charming	Lewis-Howe Co.	Mutual
Sanouma, Jesus M.	World of Firestone	Firestone Co.	NBC
Santore, Olivio	Olivia Santore	Modern Food	NBC
Sannoff, Dorothy	Hall of Fame	Philco	Blue
Sayno, Bida	Hall of Fame	Philco	Blue
	Metropolitan Opera	Texas Co.	Blue
	Voice of Firestone	Firestone Co.	NBC
	Telephone Hour	Bell Telephone Co.	NBC
Schmidt, Reinhold	Carnation Contented Hour	Carnation Company	NBC
Schon, Kenneth	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
Scott, Hazel	Fitch Bandwagon	P. W. Fitch Co.	NBC
Scheuneman, Leona	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
Shore, Dinah	Dinah Shore Program	General Foods	NBC
	Everything for the Boys	Electric Auto-Lite Co.	NBC
	Truth or Consequences	Procter & Gamble	NBC
	What's New?	RCA	Blue
	Duffy's Tavern	Bristol-Meyers	Blue
	Time To Smile	Bristol-Meyers	NBC
Shubel, Anton	Metropolitan Opera	Texas Co.	Blue
Simms, Ginny	Ginny Simms Show	Standard Brands	NBC
	Chase & Sanborn	P. W. Fitch Co.	NBC
	Fitch Bandwagon	Philco	Blue
	Hall of Fame	Philco	Blue
	Kraft Music Hall	Kraft Cheese Co.	NBC
	Million-Dollar Band	Colgate-Palmolive-Peet	NBC
	Time To Smile	Bristol-Meyers	NBC
Simoneau, Leopold	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
Sinatra, Frank	Bob Burns Show	Lever Brothers	NBC
	Fitch Bandwagon	P. W. Fitch Co.	NBC
	Sealtest Village Store	Sealtest Co.	NBC
	Frank Sinatra Show	Lever Bros. Co.	NBC
	Your Hit Parade	American Tobacco Co.	NBC
Singer, Karole	Luncheon With Lopez	Stokeley Bros. & Co.	Mutual
Singher, Marital	World of Song	Sherwin-Williams Co.	Blue
Skylar, Sonny	Mary Small Revue	D. L. Clark	Blue
Small, Mary	Pick & Pat Time	Helbros Watch Co.	Mutual
	Mary Small Revue	D. L. Clark Co.	Blue
Smith, Jack	Prudential Family Hour	Prudential Ins. Co.	NBC
Smith, Kate	Fitch Bandwagon	P. W. Fitch Co.	NBC
	Hall of Fame	Philco	Blue
	Kate Smith Hour	General Foods Corp.	NBC
Stafford, Jo	Chesterfield Music Shop	Liggett & Myers	NBC
	Kraft Music Hall	Kraft Cheese Co.	NBC
Starr, Kay	Bob Crosby Show	P. Lorillard Co.	NBC
Steber, Eleanor	Metropolitan Opera	Texas Co.	Blue
	Music America Loves Best	RCA	Blue
	What's New?	RCA	Blue
	World of Songs	Sherwin-Williams Co.	Blue
Stellman, Maxine	Metropolitan Opera	Texas Co.	Blue
	World of Song	Sherwin-Williams Co.	Blue
Stevens, Hal	Glamor Manor	Procter & Gamble	NBC
Stevens, Rise	Metropolitan Opera	Texas Co.	Blue
	Time To Smile	Bristol-Meyers	NBC
Stewart, Larry	Hollywood Star-Time	RKO Productions	NBC
Stewart, Marsha	Bob Crosby Show	P. Lorillard Co.	NBC
Steeve, Dave	Chesterfield Music Shop	Liggett & Myers	NBC
	Sealtest Village Store	Sealtest Co.	NBC
Stuart, Sally	Tangee Varieties	George W. Luft Co.	Mutual

SINGER	PROGRAM	SPONSOR	NETWORK
Sullivan, John	Metropolitan Opera	Chamber Music Society of Lower Basin Street	Blue
Sullivan, Maxine	Hall of Fame	Philco	Blue
Sved, Alexander	Metropolitan Opera	Philco	Blue
Swarthout, Gladys	Music America Loves Best	RCA	Blue
	Prudential Family Hour	Prudential Ins. Co.	NBC
	Voice of Firestone	Firestone Co.	NBC
	What's New?	RCA	Blue
	Telephone Hour	Bell Telephone Co.	NBC
Sweetland, Lee	Westinghouse Program	Westinghouse Elec. Co.	NBC
Sweetland, Sally	Bob Crosby Show	P. Lorillard Co.	NBC
	Top of the Evening	Westinghouse	Blue
T			
Tenneyson, Jean	Great Moments in Music	Celanese Corp. of Amer.	NBC
Thibault, Blanche	Music America Loves Best	RCA	Blue
Thibault, Conrad	Manhattan Merry-Go-Round	Sterling Drug, Inc.	NBC
Thomas, John C.	Westinghouse Program	Westinghouse Elec. Co.	NBC
Thomas, Mostyn	Maxwell House Coffee	General Foods	NBC
Thomas, Thomas L.	American Album of Familiar Music	Sterling Drug, Inc.	NBC
	Manhattan Merry-Go-Round	Sterling Drug, Inc.	NBC
	Music America Loves Best	RCA	Blue
	Voice of Firestone	Firestone Co.	NBC
Thompson, Hugh	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
	World of Song	Sherwin-Williams Co.	Blue
Thorberg, Kerstin	Metropolitan Opera	Texas Co.	Blue
Thibett, Lawrence	Chamber Music Society of Lower Basin Street	Andrews Jergens Co.	Blue
	Metropolitan Opera	Texas Co.	Blue
	Music America Loves Best	RCA	Blue
	Philco Summer Hour	Philco	Blue
	Time To Smile	Bristol-Meyers	NBC
	Beat the Band	Brown & Williamson	NBC
Tighe, Jean	Chamber Music Society of Lower Basin Street	Andrew Jergens Co.	Blue
Todd, Dick	Metropolitan Opera	Texas Co.	Blue
Tokayton, Armond	Metropolitan Opera Auditions	Sherwin-Williams Co.	Blue
Tommerson, Lorraine	Telephone Hour	Bell Telephone Co.	NBC
Trubel, Helen	Your All Time Hit Parade	American Tobacco Co.	NBC
Tucker, Sophie	Metropolitan Opera	Texas Co.	Blue
Valentino, Francesco	Treasure Hour of Song	Conti Products Corp.	Blue
Vallec, Rudy	Bob Burns Show	Lever Bros.	NBC
	Sealtest Village Store	Sealtest Co.	NBC
	Your All Time Hit Parade	American Tobacco Co.	NBC
Van Kirk, Mary	Voice of Firestone	Firestone Co.	NBC
Varney, Artrid	Metropolitan Opera	Texas Co.	Blue
Venuti, Benay	The Camel Program	R. J. Reynolds	NBC
	Chamber Music Society of Lower Basin Street	Andrew Jergens	Blue
	Duffy's Tavern	Bristol-Meyers	Blue
Vivien	Hour of Charm	General Electric	NBC
Votipka, Thelma	Metropolitan Opera	Texas Co.	Blue
W			
Wain, Bea	Fitch Bandwagon	P. W. Fitch Co.	NBC
	Music America Loves Best	RCA	Blue
	What's New?	RCA	Blue
	The Alan Young Show	Bristol-Meyers	NBC
	Your All Time Hit Parade	American Tobacco Co.	NBC
Waldner, Fred	Friday on Broadway	Anacin Company	NBC
Walker, Cynthia	Bob Burns Show	Lever Bros.	NBC
Walsh, Mary Jane	Fitch Bandwagon	P. W. Fitch Co.	NBC
Ward, Helen	Bob Crosby Show	P. Lorillard Co.	NBC
	Duffy's Tavern	Bristol-Meyers	Blue
Warren, Leonard	Metropolitan Opera	Texas Co.	Blue
	Music America Loves Best	RCA	Blue
	Voice of Firestone	Firestone Co.	NBC
	What's New?	RCA	Blue
Waters, Ethel	Amos 'n' Andy	Lever Bros.	NBC
Whacker, Bob	Schaefer Revue	Schaefer Brewing Co.	NBC
Wilkins, Marie	World of Song	Sherwin-Williams Co.	Blue
Williams, Billy	Tangee Varieties	George W. Luft Co.	NBC
Williams, Bonnie Lou	Bob Crosby Show	P. Lorillard Co.	NBC
	That's Life—With Fred Brady	Lever Bros.	NBC
	Your All Time Hit Parade	American Tobacco Co.	NBC
Williams, Carmela	Music America Loves Best	RCA	Blue
Williams, Tudy	Bob Crosby Show	P. Lorillard Co.	NBC
Wilson, Denny	Bob Crosby Show	P. Lorillard Co.	NBC
Wilson, Jane	Fred Waring-Pleasure Time	Liggett & Myers	NBC
Wood, Barry	Hall of Fame	Philco	Blue
	Million-Dollar Band	Colgate-Palmolive-Peet	NBC
	Palmolive Party	Colgate-Palmolive-Peet	NBC
Woods, Irene	Hall of Fame	Philco	Blue
Wright, Arthur	Tangee Varieties	George W. Luft Co.	Mutual
Wynn, Nan	Chamber Music Society of Lower Basin Street	Andrew Jergens Co.	Blue
	Kraft Music Hall	Kraft Cheese Co.	NBC
	Million-Dollar Band	Colgate-Palmolive-Peet	NBC
Y			
Yvette	Duffy's Tavern	Bristol-Meyers	Blue

SINGING GROUPS' NETWORK COMMERCIALS

Listings do not necessarily mean groups are now on commercial programs or that they have had regular weekly or daily broadcasts. Groups appearing on network commercials from September, 1943, to September, 1944, are listed.

ARTISTS	PROGRAM	SPONSOR	NETWORK	ARTISTS	PROGRAM	SPONSOR	NETWORK
A				Kings Men			
Acappella Chorus	Aunt Jemima Show	Quaker Oats	Blue	Knightbridge Chorus	Fibber Macfee & Molly National Barn Dance	S. C. Johnson Co.	NBC
Amsterdam Chorus	Waite Time	Sterling Drug, Inc.	NBC	Kraft Choral Club	American Melody Hour	Miles Laboratories	NBC
Andrews Sisters	Pitch Bandwagon	F. W. Fitch Co.	NBC		Kraft Music Hall	Heyer Company	CBS
	Roma Show	Noma Wine Co., Inc.	CBS			Kraft Cheese Co.	NBC
B				L			
Blue Grass Boys	Grand Ole Opry	Purina Mills	NBC	Lano Sisters	National Barn Dance	Miles Laboratories	NBC
Blue Ribbon Town Chorus	Blue Ribbon Town	Pubert Sales Co.	CBS	Joseph Lilley Singers	Dinah Shore Program	General Foods Corp.	CBS
The Bombadiers	Johnny Presents Glinny Simms	Philip Morris Co.	NBC	M			
Boone County Buecaners	National Barn Dance	Miles Laboratories	NBC	Maie Chorus	Top of the Evening	Westinghouse Electric Supply Co.	Blue
Boys and Girls of Manhattan	Menhattan Merry-Go-Round	Sterling Drug, Inc.	NBC	Men of the West	National Barn Dance	Miles Laboratories	NBC
Broadwayettes	Friday on Broadway	Anacin Company	CBS	Merry Mace, The	Chamber Music Society of Lower Basin Street	Andrew Jergens Co.	Blue
C				Meyer-Rappaport Chorus	Cities Service Concert Chamber Music Society of Lower Basin Street	Cities Service Co.	NBC
Charlotte's, The	Bob Crosby and Co. Kraft Music Hall	L. Lorillard Co.	NBC	Mills Bros.	Fitch Bandwagon	Andrew Jergens Co.	Blue
Choristers, The	Here's To Romance	Kraft Cheese Co.	NBC		The Camel Program-Harry Savoy	F. W. Fitch Co.	NBC
Chorus of the 11th Naval Dist. Coast Guard Band	Bob Burns Sealtest Village Store	Bourjois, Inc.	Blue	Modernaires, The	Sealtest Village Store	R. J. Reynolds Co.	NBC
		Lever Brothers	NBC		Kate Smith	Sealtest, Inc.	NBC
		Sealtest, Inc.	NBC	Musie Maids	Kraft Music Hall	General Food Corp.	CBS
D						Kraft Cheese Co.	NBC
Daniels Family Dining Sisters	The Little Betsy Ross Girl	Modern Food	NBC	N			
	National Barn Dance	Miles Laboratories	NBC	Nilsson Twins	Bob Burns	Lever Brothers	NBC
	Starring Curt Massey	Schutler Candy Co.	NBC	Norsemen Quartet	People Are Funny	Brown & Williamson	NBC
Donna and the Don Juans	Horse Heidt's Treasure Chest	Lewis-Howe	NBC		Time To Smile	Bratol-Myers	NBC
Double-Daters Quartet	Million-Dollar Band	Colgate-Palmolive-Peet	NBC	O			
Dorabonnet Choir	Your Date With Cugat	Dorabonnet Wine Corp.	MBS	Old Hickory Singers	Grand Ole Opry	Reynolds Tobacco Co.	NBC
E				P			
Elm City Four	Gay Nineties Revue	U. S. Tobacco Co.	CBS	Pied Pipers	Chase & Sanborn Chesterfield Music Shop	Standard Brands	NBC
Escorts and Betty, The	Kata Smith Hour	General Foods Corp.	CBS		Bob Crosby and Co.	Liggett & Myers	NBC
F						P. Lorillard Co.	NBC
Fitch Choristers	Pitch Bandwagon	F. W. Fitch Co.	NBC	R			
Florodora Quartet	Gay Nineties Revue	U. S. Tobacco Co.	NBC	Art Rush Chorus	Chase & Sanborn	Standard Brands	NBC
Fountainheads	Sealtest Village Store	Sealtest, Inc.	CBS	Henry Russell's Range Singers	Melody Round-Up	Goodyear Tire & Rubber Co.	NBC
G							
G. E. All-Girl Choir	Hour of Charm	General Electric	NBC	S			
Glee Club of USNTS of Hampton Inst.	Army-Navy E Award	Horse E. Dodge Bost & Phone Corp.	Blue	Schaefer Revue Chorus	Schaefer Revue	Schaefer Brewing Co.	NBC
Glee Club From the Naval Air Station at Terminal Island	Johnny Presents Glinny Simms	Philip Morris	NBC	Sentimentalists, The	Your All-Time Hit Parade	American Tobacco Co.	NBC
Golden Gato Quartet	Fitch Bandwagon	F. W. Fitch Co.	NBC	Serenaders Trio	Let's Be Charming	Lewis-Howe, Inc.	MBS
Golden West Cowboys	Grand Ole Opry	Purina Mills	NBC	Six Hits and a Miss	The Charlotte Greenwood Program	Pepodent Co.	NBC
Benny Goodman Quartet	Chamber Music Society of Lower Basin Street	Andrew Jergens Co.	Blue	Smoky Mountain Boys	Grand Ole Opry	Purina Mills-Reynolds Tobacco Co.	NBC
Great Lake Naval Training Sta. Choir	Meet Your Navy	Hall Bros.	Blue	Song Spinners	Hook In Ladder Follies	Goodyear Tire & Rubber Co.	NBC
Greenfield School Chorus	Greenfield Village Chapel Service	Ford Motor Co.	Blue		Melody Round-Up	Goodyear Tire & Rubber Co.	NBC
H				Sons of the Pioneers	Kraft Music Hall	Kraft Cheese Co.	NBC
Hi, Lo, Jack and the Dams	Stage Door Canteen	Corn Products Refining Co.	CBS	Sans of the Pioneers	Melody Round-Up	Goodyear Tire & Rubber Co.	NBC
		Texas Co.	CBS				
Hit Paraders, The	Texas Star Theater	American Tobacco Co.	CBS	Sportsmen, The	Chase & Sanborn	Standard Brands	NBC
Hoosier Hotshots	Your Hit Parade	F. W. Fitch Co.	NBC		Here's To Romance	Bourjois, Inc.	CBS
	Pitch Bandwagon	Miles Laboratories	NBC	T			
Hymns of All Churches Choir	Hymns of All Churches	General Mills	NBC	Three Barries	Chesterfield Music Shop	Liggett & Myers	NBC
I				Three Suns	Jack Berch	F. W. Fitch Co.	NBC
Ink Spots	Chamber Music Society of Lower Basin Street	Andrew Jergens Co.	Blue	Town Criers	Fitch Bandwagon	Kellogg Company	MBS
K					Bob Crosby and Co.	F. W. Fitch Co.	NBC
Kaydets	Tange Varieties	George W. Luff Co.	MBS	Treasury Chorus	U. S. Treasury Program	Coca-Cola Co. & Esquire, Inc.	Blue
Ken Darky Chorus	Westinghouse Program	Westinghouse Electric Co.	NBC	V			
King Sisters	Chase & Sanborn	Standard Brands	NBC	Vagabonds, The	Starring Curt Massey	Schutler Candy Co.	NBC
	Fitch Bandwagon	F. W. Fitch Co.	NBC		Frank Sinatra Show	Lever Brothers	CBS
	Kay Kyer's Kollege	American Tobacco Co.	NBC	W			
L				Fred Waring's Glee Club	4 Freedom War Bond Show	Curtis Publishing Co.	Blue
M					Fred Waring in Pleasure Tune	Liggett & Myers	NBC
N				Waves Singing Platoon	Schaefer Revue	Schaefer Brewing Co.	NBC
O				Westerners, The	Reveille Round-Up	Grove Laboratories	NBC

RADIO STATION MUSICAL DIRECTORS

ALABAMA

Anniston
WIMA: Miss Martha Morton.

Birmingham
WAPI: Stanleigh Malotte.
WBBO: Herbert C. Grieb.
WBNB: Stanley Bush.

Decatur
WMSL: Soyna Smith.

Huntsville
WBHP: Margaret Spenk.

Montgomery
WCOV: Weston Britt.
WSPA: E. Caldwell Stewart.

Muscle Shoals
WLAY: Jack Orton.

Opelika
WCHO: Benjamin F. Parsons.

ARIZONA

Phoenix
KOY: Alfred Becker.

Safford
KOLU: Norman Harrington.

Tucson
KVOA: Andy White.

ARKANSAS

Fort Smith
KFW: Alton Blake.

Hot Springs
KTHS: D. Foley.
KWFO: Melba Gates.

Little Rock
KLRB: Tommy Scott.

CALIFORNIA

Berkeley
KRE: Don Hamby.

Fresno
KARM: Ralph Bunje.
KMJ: Andy Patterson.

Glendale
KGB: Clyde Cadwell.

Hollywood
KBCA: Claude Sweeten.
KFAC: Betty Howie.
KFI: Claude Sweeten.
KFMD: Howard Gray.
KFWB: Rene Williams.
KGFJ: Rene Boazarth.
KHY: Frank De Vol.
KMPC: Howard Rhines.
KMTR: Salvatore Santocila.
KNX: Wilbur Hatch.
KNSD: Verana Taylor.

Long Beach
KGBR: Helene Smith.

Los Angeles
KFI: Claude Sweeten.
KFVD: Howard Gray.
KMPG: Eunice Wennermark.

Oakland
KBOW: R. W. Wassenberg.

Pasadena
KPAS: J. Newton Yates.
KWEW: Bob Markus.

Riverside
KPRO: Leon Dews.

Sacramento
KROV: Evangeliste Baker.

San Bernardino
KPCM—Ruth Rutick.

San Francisco
KFI: Phil Bovero and Albert White.

San Jose
KQW: Tay Hackett.

San Luis Obispo
KVBG: Edwin Lewin.

Santa Rosa
KSTO: John Howard Williamson.

Stockton
KQDM: Lillian Best.

COLORADO

Colorado Springs
KVOM: Doris Hulesman.

Denver
KFED: Ed Oversby.
KILZ: Leslie Weisla.
KMTR: Delores Piestel.
KOA: Milton Shrednik.
KVOD: Joe Summers.

CONNECTICUT

Bridgeport
WICC: Rita Erle and Mrs. Florence B. Robinson.
WNAH: Dick Mills.

Hartford
WNBC: R. Kanna, Maurice Sechman.
WDRB: Sterling Couch.
WTIT: Charlotte Anderson.
WTIC: Moeshe Paronov.
WESH: Stanley Roberts.

DELAWARE

Wilmington
WDEL: Ray Reager.
WILM: George Kelly.

DIST. OF COLUMBIA

Washington, D. C.
WNIX: Ruth Bernier.
WOI: Helen Yort.
WRC: Fred Baldwin.
WTOP: Martin D. Wickett.
WWDC: Leonard Friendly.

FLORIDA

Fort Lauderdale
WFTL: Don Butler, Jane Butler.

Gainesville
WRUF: Helen S. Edwards.

Jacksonville
WJIP: Ray Herbert.
WJQC: Al Jennings, Edward Sharn.

Miami
WIOD: Earle B. Hanson.
WQAT: Betty L. Taylor.
WQAM: Fred Minor.

Ocala
WTMC: Joe Pierce.

Orlando
WDHO: Dorothy M. Parks.

Panama City
WDLE: John Thomas.

Pensacola
WCOA: Lamar Morgan.

St. Augustine
WFOY: Miss Frankie Colyer.

St. Petersburg
WFUN: Louis Exposito.

Tampa
WQAM: A. B. Cintura.
Sarasota
WSPB: Mrs. John Brownling.

TAMPA

WDAB: Elvan B. Wilson.
WFLA: Frank Grasso.

West Palm Beach
WJNO: Miss Ruth Sheckley.

GEORGIA

Atlanta
WAGA: Frances Wallace.
WGST: Lola Wallace.

Augusta
WAGC: William H. Faddis.
WRDW: Gill Evans.

Columbus
WRBL: Miss Gertrude Handley.

La Grange
WLAO: E. T. Poythress.

Macon
WBML: Mary H. Richardson.
WMAZ: Lew Kent.

Savannah
WTQC: Jenn Wallace.

Toccoa
WRLC: W. S. Kilgore.

Waycross
WAYX: Gwendolyn Thomas.

IDAHO

Idaho Falls
KID: John Anderson.

ILLINOIS

Aurora
WMRO: Mary L. Brown.

Carthage
WCAZ: Antoinette Palmer.

Chicago
WAAP: Bob Byrce.
WALT: Joe Rudolph.
WBDM: Caesar Petrillo.
WJEF: Jack Kelly.

WEDC: William F. Brady.
WENR: Rex Maupin.
WGN: Henry Weber.

WJND: Reba J. Chapman.
WJZZ: Leland Gillette.
WJZL: Osmond Westly.

WMAQ: Roy Shield.

Danville
WDAN: Bette Austin.

East St. Louis
WTVY: Bill Hart.

Herrin
WJPP: Betty Kliner.

Pecan
WMBD: Harold Osborne.

Quincy
WTAD: Gerald Batorff.

Rockford
WRBK: Lorna Lane.

Springfield
WCRS: John Gell.

Tuscola
WDG: H. L. Johnston.

Urbana
WILL: Lanson F. Demming.

INDIANA

Fort Wayne
WGL: Guy Fitzsimmons.
WOWO: Guy Fitzsimmons.

Indianapolis
WFBM: Walter H. Reu-Jeans, Frank Sharp.
WIBC: Les Huff, A. L. Stein.

WIRE: Harry Bason.
WGLR: Margaret Pryce, Felix Adams.

Kokomo
WKMG: John C. Jeffery.

Richmond
WKRV: Peggy McCreery.

South Bend
WBST: Harlan Hogan.

Vincennes
WAQV: Bette Whistline.

IOWA

Ames
WOI: Edward Wegener.

Burlington
KFB: Mary Mangold.

Cedar Rapids
WMT: Phyllis Rattery.

Davenport
WOG: George Sontag.

Des Moines
KENT: Barney Bernard.
WHO: Harold Fair, Don Hovey.

Dubuque
KDTF: Jerry Chandler.

Fort Dodge
WFER: Rexel Peterson.

Iowa City
WSUI: Pearl B. Broxm.

Marshalltown
KFJB: T. W. LaValley.

Mason City
KICD: Betty L. Jasper.

Shenandoah
KMA: Mabel McParland.

Sioux City
KICD: Bernie Marr.

Spencer
KICD: Mardell Ludwig.

Waterloo
KXEL: George Timm.

KANSAS

Atholson
KFAK: Bob Kearns.

Coffeyville
KGGF: Ozzie Osborne, Marilee Hanes.

Kansas City
KCKN: Milan Mahala.

Lawrence
KFKU: Mildred Seaman.

Pittsburg
KOLA: Violet Clark.

Topeka
WIBW: Maude Shreffler, Roy Carlson.

WISCONSIN

KFBT: Frank Markwell.
KFBI: Guy Snyder.

KENTUCKY

Hopkinsville
WHOP: Mary F. Parrish.

Louisville
WVE: Earle R. Keller, Clifford Shaw.

WGRC: Bertram Hammon.
WHAS: Robert Hutell.

WBNB: Claude Fraul, Harry Mettigue.

Paducah
WPAD: Gene Penk.

LOUISIANA

Lafayette
KVOI: Allison J. Theriot.

New Orleans
WDSU: Joseph Shrama.
WSMB: Gordon Kirst.

Shreveport
KRMD: Elizabeth Alford.

MAINE

Augusta
WRDO: Dan Kelly.

Presque Isle
WAGM: Harold D. Gildes.

MARYLAND

Baltimore
WCAO: Bob Ida.

WGBM: Jack Rohr.
WBUR: Joseph Ingraham.

WTHM: M. Wallace Ashley.

Frederick
WFMD: Eve Chamberlain.

Salisbury
WBGC: C. Russell Yobe.

MASSACHUSETTS

Boston
WBZ: Avner Rakov.

WCRB: Robert Dancoe.
WEEI: Francis E. Bellia.

WHDS: William Frank.
WMEX: John Kiley.

WNAO: Robert Norris.
WROL: Bob Perry.

Fall River
WSAR: Josephine Welch.

Fitchburg
WEIM: Ray Collins.

Greenfield
WHAI: Anna Erickson.

Holyoke
WHYN: Jay Heidin.

Springfield
WEZA: Avner Rakov.

WHAJ: Benjamin Sweet.
WSPR: Wayne H. Latham.

Worcester
WAAB: R. W. Pooley.

WGBR: Maurice Diamond.
WTAC: A. J. Brissette, Bob Brissette.

MICHIGAN

Cadnet
WTFM: Earl Norden.

Detroit
CRLW: John Gordon.

WBEK: Mrs. Sybil Krieger.
WLB: Herb Merz.

WJL: Samuel Benarie.
WJZ: Bessie Kottler.

WXXY: Benny Kite.

East Lansing
WKAR: R. J. Coleman.

Escanaba
WDBC: Bill Clark.

Grand Rapids
WLAY: Frank Weigle.

Port Huron
WELB: Lyle Patterson.

Royal Oak
WEEL: Kirk Knight.

Saginaw
WSAM: Max McPhallan.

NETWORK MUSICAL DIRECTORS

Blue Network	.....Paul Whiteman
Blue—Chicago	.....Rex Maupin
Blue—West Coast	.....Ernest Gill
Columbia Broadcasting System	.....James Fasset
CBS—Chicago	.....Caesar Petrillo
CBS—West Coast	.....Lud Gluskin
Don Lee Broadcasting System	.....Frank De Vol
Mutual Broadcasting System	.....None
National Broadcasting Company	.....Samuel Chotzinoff
NBC—Chicago	.....Dr. Roy Shield
NBC—West Coast	.....Thomas Peluso
Yankee Network	.....Bobby Norris

MINNESOTA

Albert Lea
KATE: Joe Padgett.
Duluth
KDAL: Richard Lawrence.
Mankato
KJSM: Maurice Piche.
Minneapolis
KSTP: Leonard Leigh.
WCCO: Wallace Olson.
WDGY: Wally Ruda.
WLB: Paul E. Briskey.
WLOL: Vern Rooney.
WMIN: Helene Nesgard.
WTCN: M. Coscio.
Moonhead
KVQC: Manny Marget.
St. Paul
WMLN: Helene Nesgard.
Virginia
WHLB: Hunter Como.

MISSISSIPPI

Jackson
WSLI: Mrs. George Phillips.
Meridian
WCIG: Mrs. D. W. Gavin.

MISSOURI

Kansas City
KMBC: Jack Wendover.
KMBC: P. Hans Flath.
WDAF: Harry J. Kaufmann.
WEB: Willy Gaus.
St. Joseph
KPEP: Edward A. Moore.
St. Louis
KFUP: Gerhardt Schroth.
KMOK: Ben Fuld.
KSD: Russ David.
KWK: Carl Hohenegarten.
KKOK: Allister Wylie.
WEW: Ralph Stein.
Springfield
KTIS: Frank McAtee.
KWTG: Jerry Fronck, Jack Baker.

MONTANA

Bozeman
KBRM: Ernest Ameth.

NEBRASKA

Grand Island
KMMJ: Dave Rogers.
Kearney
KOPW: Jack Lewis.
Lincoln
KFAB: Aileen McKluney.
Norfolk
WJAG: Harold Kline.
North Platte
KODY: Jack Wells.
Omaha
KBOM: Ernie Priestman.
KOLH: Theresa Peters.
KOWH: George Johnson.
WOW: Stanley Rucker.

NEW HAMPSHIRE

Keene
WKNE: Gordon Lewis.
Laconia
WLNH: Sherwin Greenlaw.
Manchester
WFEA: Roger Barrett.
WMUR: Bertram Cooter.
Portsmouth
WHEB: Bob Athearn.

NEW JERSEY

Atlantic City
WFGF: Edgar A. Sweet.
Jersey City
WHOK: Joseph De Luca.
Newark
WAAT: Jay Stanle.
Trenton
WTNJ: Walter Lewis.
WTTM: Dennis Andrews.

NEW MEXICO

Albuquerque
KOB: John Lowe.
Carlsbad
KAYE: Al Pitcaithley.

NEW YORK

Albany
WABY: Carl Miller.
WGOB: Carl Miller.
Amherst
WMBD: Eileen Burns.

NORTH CAROLINA

Asheville
WISB: Kenneth Beachboard.
Charlotte
WBT: Larry Wacker.
WSOB: George Bragg.
Concord
WGOO: Marcelia H. Furr.
Greensboro
WBIG: Margaret Banks.
WGBB: Stan Courad.
High Point
WMPF: Gary C. Davies.
Kinston
WFTC: Lester L. Gould.
Raleigh
WRAL: L. J. Morris.
Rocky Mount
WED: Tommy Snowden.
Binghamton
WBNF: Webbie Gilden.
Brooklyn
WBYN: Josephine Pastorini.
Buffalo
WBN: Bob Armstrong.
WBNY: Arthur Crosson.
WEBR: Richard Bond.
WGR: David Cheskin.
WKBW: David Cheskin.
Elmira
WENY: Harry Springer.
Ithaca
WICU: Jack Deal.
Jamestown
WJTN: Al Spokes.
Middletown
WALL: Robert E. Lee.
Newburgh
WONY: Dick Crans.
New York
WABC: James H. Fasset.
WABD: Fred Mendelsohn.
WJAP: Dr. Frank Black.
WEDY: Nicholas Szalowsky.
WHN: Don Albert.
WHS: Henry H. Sylvan.
WJZ: Paul Whitman.
WJCA: Jerry Senn.
WHEW: Merle Pitt.
WNYO: Herman Neuman.
WOR: Alfred Wallenstein.
WOV: Paul Romeo.
WQXR: Abram Chasins.

Rochester
WEAM: Gene Zacher.
WHEC: Ken Sparrow.
WSAT: Mort Nussbaum.
Schenectady
WENY: Edward F. Flynn.
Syracuse
WAGE: Thelma M. Curren.
Carl Siller.
WBL: Claude Bortel.
WYTH: Murray Benish.
Troy
WHAG: A. Olin Niles.
WTRY: Deac Rosell.
Watertown
WNNY: Charles Pierce.
White Plains
WPAS: Randall Kaler.
Woodside
WYEL: Lou Cole.
Wilmington
WAFD: Harry W. Lee.
Winston-Salem
WAIR: Charles Keaton.
WSJS: Isabel J. Shaffer.

NORTH DAKOTA

Bismarck
KFYB: Curtis Dirlam.
Fargo
WDAY: Dick Hall.
Grand Forks
KFMT: Ray Lufkin.
Valley City
KOVC: George Brooks.

OHIO

Akron
WAOB: H. L. Hageman.
WAKR: Stanley Schultz.
Ashtabula
WICA: Mary Pavolino.
Canton
WHEO: Martin Alexander.
Cincinnati
WCX: Theodore Hahn Jr.
WCPO: Madeline Uhl.
WGB: Gladys Lee.
WLM: Milton Weiner.
WBSA: Milton Weiner.
Cleveland
WGAR: Walberg Brown.
WBL: Willard Post.
WJW: Don Kaylor.
WTAM: Lee Gordon.

Columbus
WBNS: Greer Parkinson.
WCOR: Virginia Johnson.
WHEO: Bob Newman.
WOSU: Wilb Pettigrew.
Dayton
WTO: Henry Lange.
WING: Charles Reeder.
Mansfield
WMAN: Earl P. Black.
Marion
WMBS: Carol Whitrett.
Stevensville
WSTV: John L. Merdian.
Tolado
WSPD: Gene Williams.
Warren
WHRN: Allan Johns.
Youngstown
WKBN: Dwight Merriam.

OKLAHOMA

Lawton
KSWO: Dorothy Harrison.
Norman
WNAD: Mrs. Elizabeth Farham.
Oklahoma City
KOCT: Norman J. Bowman.
OKMA: Mickey Reynolds.
KTOK: Jean Knight.
WEY: Allan Clark.
Ponca City
WBSB: L. O. McKenney.
Tulsa
KOME: A. O. Fox.
KTUL: Glenn Hardman.
KVOO: Joe O'Neill.

OREGON

Albany
KTVL: John B. Wray.
Bend
KBND: Max Dick.
Corvallis
KOAC: Richard E. Fuson.
Portland
KGW-KEK: Abe Berovitz.
KON: Joseph Sampietro.

PENNSYLVANIA

Butler
WISB: Harold M. Cook.
Du Bois
WDBD: Les Ryder.
(Continued on page 96)

"...right combination..."

The Pied Pipers

HAL HOPPER
CHUCK LOWRY
JUNE HUTTON
CLARK YOCUM

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Johnny Mercer's Chesterfield Music Shop
Monday Thru Friday, NBC—Coast-to-Coast

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20th Century-Fox-RKO Pictures
Universal Pictures—Warner Bros.

Management-PERSONALITIES, LTD. Hollywood, Calif.

STATION MUSICAL DIRECTORS

Continued from page 95

Eaton
WEST: Eugene Bethman.

Erie
WERC: Milton Munn.
WLEU: Anthony Condi.

Harrisburg
WHP: David F. Shoop.

Lancaster
WGAL: Ernest Stanzola.
New Castle

WEST: A. W. Graham.

Philadelphia
KYW: Clarence Fuhrman.
WCAU: Johnny Warrington.
WDAS: Joseph Schrieblman.
WPTL: Norman Black.
WTB: Eric Wilkinson.
WIP: Joe Transello.
WFEN: Nick Franzosa.

Pittsburgh
KDKA: Bernie Armstrong.
WGAE: Bob Rhodes.
WWSW: Johnny Mitchell.

Saratoga
WARM: Ken Beghold.

Sharon
WFIC: Paul Gamble.

Washington
WJPA: Hunter Reams.
Wilkes-Barre

WBAX: John H. Stenger III.
WBRE: Louis A. Savitt.
Williamsport

WLAZ: J. Wright Mackey.

RHODE ISLAND

Providence
WPAK: Arthur Paquette.

Providence
WRAN: Carl Tatz.
WJAR: Ed Sheen.
WPRO: Edwin F. Drew.

SOUTH CAROLINA

Anderson
WACH: Randy Davidson.
Columbia

WCOS: John Ropp.

Florence
WOLS: Raymond Caddell.
Sumter

WFIG: Dorothy Boney.

SOUTH DAKOTA

Pierre
KGFX: Ida A. McNeil.

Rapid City
KOBI: Robert Dean, Dick Lowell.

Sioux Falls
KSOU-KELQ: Verl Thompson.

Yankton
WNAX: Rex Hays.

TENNESSEE

Bristol
WOPI: Connie Butterworth.

Chattanooga
WAPQ: William G. Krug.
WDEF: Jess Van Arsdale.
WDOG: John J. Tessitore.

Johnson City
WJHL: Worth Morgan.

Knoxville
WIBB: Alice Finney.
WNOX: Jerry Collins.
WROL: Harry Nides.

Memphis
WMBQ: Bob Albury.
WMO: Robert Atherton.
WMPB: Harold Kretzsch.
WREB: Jeanlyn Payne.

Nashville
WLAG: Fred Murff, Charles Noy.

WBSB: Frank Bobo.
WSM: Beasley Smith, Harold Johnson.

Texas

Austin
KNOW: Harry Harber.
KQCE: Barnes H. Nash.

Beaumont
KRIC: Bill Laas.

Brownsville
KBEW: Wade Wilson.

Dallas
KRLL: Hyman Charninsky.
WFAX: Karl Lamberta, Wilbur J.

WBR: Ted Parrino.

El Paso
KRQD: H. Arthur Brown.

Fort Worth
KFJZ: Frances Kay.
KOKO: Gene Baugh.
WBAP: Gene Baugh.

Houston
KTRH: Babe Pritsch.

Kilgore
KCOA: John C. Andrews.

Laredo
KFAB: Sunny Penner.

Longview
KFZO: James R. Curtis.

Lubbock
KPTQ: Joyce Halsey.

Palestine
KNET: Bill Laurie.

Paris
KLPT: Harney Boyd.

Pecos
KJUN: Beverly Vaughn.

Port Arthur
KPAC: Mary E. Holte.

San Antonio
KABO: Mrs. Nola Reid.
KOMO: Stanley A. Cox.

Sweetwater
KKOX: Doyce E. Elliott.

Weslaco
KRGV: Dick Watkins.

UTAH

Logan
KXNU: Claude Robbins.

Ogden
KLO: Earl Donaldson.

Salt Lake City
KIDY: Bob Reese.
KSL: Foster Cope.

KUTA: Jessie S. Taylor.

VIRGINIA

Charlottesville
WCHV: Ed Hese.

Cavinton
WGBY: Catherine Hyton.

Danville
WBTV: W. P. Heffernan.

Harrisonburg
WSVA: B. H. Johnson.

Marionville
WBYA: Carlton Fleming.

Newport News
WGB: Jost F. Wahlberg.

Norfolk
WTAR: Bailey Barco.

Portsmouth
WSP: Bill Humbert.

Richmond
WRBQ: Joseph Vollen.
WRNL: Mayne Williams.
Rhet Teal.

WBLR: Burt Repine.

Rossmore
WDBI: Eve Ninninger.
WSLS: Mavis T. Overstreet.

Suffolk
WLPM: Sam Conad.

WASHINGTON

Bellingham
KVOS: Earle R. Alcott.

Seattle
KELB: Mr. Sims.
KIRO: Max Dollin.
KOL: Frances Armstrong.
KRCR: Ted Bell.
KXAI: John Dabugue.

Spokane
KPO: Archie McBroome.
KPTV: Arthur Zapp.
KGA: Earl Shinkoskey.
KIQ: Earl Shinkoskey.

Tacoma
KALQ: Arnold Leverenz.
Harry R. Long.

Vancouver
KVAN: Sylvia L. Chandler.

Walla Walla
KUP: Ruth F. Denning.

Wenatchee
KPC: Cole Wiley.

Yakima
KIT: Harrison A. Miller.

WEST VIRGINIA

Beckley
WJLS: Jewell Walker.

Bluefield
WHRB: P. T. Managan.

Charleston
WGB: Leah P. Stoman.
WGKV: Gil Canfield.

Clarksburg
WBK: Don McWhorter.

Fairmont
WJMN: Leroy Moore.

Huntington
WSAZ: Phyllis Vickers.

Logan
WLOQ: William Needham.

Wheeling
WKWK: E. L. Blockinger.
WVVA: Bob Nesbitt.

WISCONSIN

Appleton
WIBY: Rodger Mueller.

East Claire
WEAU: Earl L. Henton.

Green Bay
WTAG: Clarence Edges.

Janeville
WLOD: Dorothy Alan.

La Crosse
WBH: Russell Huber.

Madison
WIA: Don Voegell.
WIBA: Lerau Persson.

Milwaukee
WISN: Maurice Kipen.
WISN: Maurice Kipen.
WISN: Maurice Kipen.

Racine
WJON: Ray Gruis.

Rice Lake
WJMC: Leonard G. Anderson.

Sheboygan
WJHL: Glen James.

Superior
WDSM: Lew Martin.

Wisconsin Rapids
WPRB: Arnie Sizore.

WYOMING

Powell
KPOW: M. V. Ernest.

Sheridan
KWYO: Mel Hallcock.

ALASKA

Juneau
KINY: Virginia Graham.
Ferry Hillary.

HAWAII

Honolulu
KOBH: Al Perry.
KGV: Kenton Case.

WITH THE LUCK
OF THE IRISH
AND A
GREAT TENOR VOICE
A NEW STAR IS BORN
DANNY O'NEIL
Just Concluded
Holiday Engagement
at
**BEVERLY HILLS
COUNTRY CLUB**
Newport, Ky.

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For Minneapolis-Honeywell
With the Blue Jacket Choir

12 Weeks
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Chicago

12 Weeks
RIO CABANA
Chicago

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Anchors
CHICAGO THEATER
Twice in 4 months

Featured
Solo
"STARS ON PARADE"
For Columbia Pictures

1 Year
CBS
Staff Artist

THE CINCINNATI POST
This is the week to break your piggy-bank, kiss those dreams of old-age security goodby and scurry over the river to Beverly Hills. Danny O'Neil, the headliner on the new show, makes sounds every bit as pleasant as rain on a tin roof.
Mr. O'Neil, as you may remember, is the tenor soloist each Sunday on CBS's broadcast of the Great Lakes Bluejackets Choir. This experience has lead to a romance between Danny and microphone that is indeed beautiful to behold. Never a blared note, never a quiver, never a blurred tone. Just sweet, clear Irishness singing an effortless as a sigh.
The songs are things like "Danny Boy," "I'll Get By," and "I'll Be Seeing You." The delivery is so simple that even jaded souls who don't give a fig for Danny (Boy), neglect their culinary and all is strongly quiet. That's what happened last night.



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SYSTEM**
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RADIO STATION HOUSE BANDS' AND UNITS' INSTRUMENTATION

Musical Conductor
of Note

Numbers after station call letters indicate number of musicians regularly employed			
ALABAMA			Kokomo South Bend WKMO 1 Piano.
Muscle Shoos	WLAY 7	Bass, 2 guitars, 1 mandolin, 1 violin, piano, organ (electric).	WBT 4 Piano and organ, clarinet and violin, guitar, string bass.
Opelika	WJHO 8	Violin, guitar, bass, electric guitar, vocal.	
ARIZONA			IOWA
Phoenix	KOY 7	Trumpet, guitar, clarinet, bass, piano, violin, organ, trombone.	Cedar Rapids WMT 3 Hammond organ, guitar, bass.
CALIFORNIA			Davenport WOO 4 Piano, organ, novachord, guitar.
Fresno	KMJ 1	organist.	Des Moines KRN 6 Piano, clarinet, saxophone, cello, clarinet, organ, accordion, bass, trumpet.
Hollywood	KFWB 13	organ, drums, 3 violins, cello, bass, 2 trumpets, trombone, 2 reeds (sax-clarinet), flute.	Des Moines KMO 2 2 piano players.
Los Angeles	KFI 14	3 violins, viola, cello, 3 saxophones, 1 trumpet, piano, drums, bass, organ.	Des Moines KMA 6 Fiddle, accordion, guitar, string bass, banjo electric steel.
	KMPC 8	3 violins, 1 violin, 1 cello, 1 harp, 1 bass, 1 piano.	Sioux City KXEL 1 Piano, 2 trumpets, trombone, 3 reeds, bass, drums, 2 violins.
San Francisco	KGO 14	Violin, 2 violin-violas, cello-sax, clarinet, saxophone, 4 trumpets, trombone, string bass, drums, vibraphone, xylophone, guitar, piano.	
	KYA 9	3 guitars, accordion, clarinet, trumpet, violin, tuba and bass; 2 vocalists.	KANSAS
Santa Ana	KVOE	Everything piped or disk.	Coffeyville KOGP 6 Piano, bass, drums, guitar, tenor sax, vibraphone.
Stockton	KODM 8		Lawrence KPFU Full symphony orchestra and 80 piece band of Univ. of Kansas.
COLORADO			Pittsburg KOAM 8 Clarinet, piano, violin, guitar, saxophone, Hawaiian guitar.
Denver	KOA 8	Organ, piano, viola, cello, bass; first, second and third violins; cello.	Topeka WIBW 20 1 accordion, 1 trumpet, 1 clarinet, 3 bass, 7 guitars, 4 fiddles, 1 cello, 2 pianos, 1 organ.
CONNECTICUT			Wichita KCPH 12 1 trumpet, 3 sax, 1 guitar, 1 bass, drums, organ, 1 trombone.
Bridgeport	WIOC 6	Violino, 1 cello, piano, bass, 2 violins-guitar.	Wichita KCPH 12 Piano, 3 sax double clarinet, 2 trumpets, 1 trombone, 1 violin, bass fiddle, harp, 2 violins.
Hartford	WDRG 6	3 violins, cello, bass, piano, celeste and conchob.	
	WNBC 4	Piano, 2 violins, cello (classic group).	KENTUCKY
DELAWARE			Louisville WAVE 35 Symphony.
Wilmington	WDEL 3	Piano.	WLAS 16 2 pianos, 4 saxophones, 3 trumpets, 1 trombone, 1 bass, 1 drums, 3 fiddles, 1 violin, viola, 1 organist, 1 director.
DIST. OF COLUMBIA			
Washington, D. C.	WRC 9	3 violins, viola, piano, bass, harp, organ, cello.	LOUISIANA
	WOL 2	Piano and organ.	New Orleans WSMB 6 Piano, bass, cello, accordion, clarinet, violin.
FLORIDA			WVL 13 5 reeds, 3 brass, 4 rhythm.
Gainesville	WRUF 6	2 guitars, mandolin, piano, Hawaiian guitar, bass.	
Miami	WIOD 5	Piano, accordion, trumpet, clarinet, string bass.	MARYLAND
Orlando	WDBO 1	Piano.	Baltimore WOAD 7 Piccolo, 2 violins, string bass, saxophone, trumpet, piano and celeste.
St. Petersburg	WSUN 3	String trio and organ.	WFBZ 3 Violins, 1 viola, 1 cello, 1 string bass, 1 harp, 1 piano, 1 organ. (Some men double on sax.)
Tampa	WTSP 3	String trio and organ.	WBOC 1 Piano, organ and novachord.
GEORGIA			
Atlanta	WAGA 3	Pianist, drummer, guitarist.	MASSACHUSETTS
Columbus	WGST 5	Vibes, piano, sax, bass, guitar.	Boston WBZ 15 4 saxophones, 4 brass, 3 strings, piano, bass, guitar, novachord.
Savannah	WISL 1	Piano.	WCOB 1 Studio pianist.
ILLINOIS	WIOC 3	Piano-organ, violin, cello.	WEEI 12 4 saxophones, 2 trumpets, 1 trombone, bass, guitar, piano, violin, conductor.
Chicago	WCFL 12	2 saxophones, 1 viola, 1 bass, 1 violin, 2 trombones, 1 piano, 1 drum, 1 cello.	WNAO 13 4 saxophones, 4 brass, 2 violins, 3 trumpets, 1 trombone, bass, piano, drums and tenor.
	WCN 35	Symphonic combination.	WBSR 6 1 pianist, 1 clarinet, 1 violinist, 1 trumpet, 2 saxophones.
	WIND 6	Piano, drums, bass, trombone, trumpet, clarinet (sax).	
	WJJD 11	4 violins, cello, harp, piano, percussion, bass, 4 reeds, 3 trumpets, 1 trombone, 1 viola, fute and piccolo; director.	MISSOURI
	WLS 20	Piano, bass, guitar, clarinet, trumpet and violin.	Springfield WBZ 15 4 saxophones, 4 brass, 3 strings, piano, bass, guitar, novachord.
	WMBD 6 & 14	14-piece orchestra includes piano, bass, drums, 2 trumpets, 1 trombone, 4 sax, 4 violins.	WMBM 15 Strict string quartet, 2 violins, 1 viola, cello.
Peoria	WMBD 6 & 14		WMAA 6 Piano, saxophone, trumpet, guitar, drums and cello.
Quincy	WTAD 1	Organist and pianist.	WORO 3 Piano, violin and cello.
Rockford	WROK 2	Organist and pianist.	WTAG 15 Piano, saxophones, trumpet, trombone, violins, cello, string bass, organ.
Tuscola	WDS 5	Piano, drums, trumpet, guitar, bass.	WTAG 11 Piano, organ, 2 violins, viola, bass, drums, 3 saxophones, trumpet, trombone.
INDIANA			
Pt. Wayne	WOWO 7	Piano, bass, guitar, sax and clarinet, trumpet, fiddle, organ.	MICHIGAN
Indianapolis	WFPM 6	Piano, cello, bass, guitar, sax, clarinet, trumpet.	Oakum WEDP 9 3 saxophones, 3 brass, 3 rhythm.
	WIBO 5	Hammond organ, violin, bass, guitar, sax and clarinet.	WWJ 17 3 violins, 4 saxophones, 5 brass, piano, bass, guitar, drums.
	WIRE 6	Piano, organ and four hill-billies.	WKYZ 15 2 pianos, accordion, 1 violin, 1 bass, 2 trumpets, 1 trombone, drums, 4 saxophones.
	WISH 4	Violin, guitar, bass, piano, organ, solos, novachord.	
MINNESOTA			Duluth KDAL 5 Accordion, violin, guitar, banjo, bass fiddle.
			Hibbing WMPG 1 Hammond organ and piano.
			Marquette KVM 4 Violin, accordion, bass, piano, (vocalist).
			Minneapolis KSTP No set instrumentation.
			WCCO 12 4 pianos, saxophone, trumpet, guitar, 2 violins, 2 accordions, arranger.

(Continued on page 98)

ROY BARGY

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and
GARRY MOORE

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Management: Music Corporation of America

CURRENTLY ON TOUR

STATION HOUSE BANDS' AND UNITS' INSTRUMENTATION

(Continued from page 97)

WDOY	4	Accordion, violin, guitar, none-
WLOL		chord, piano,
WTCN	4	piano, violin, guitar, saxophone,
	3	Piano, violin, cello.
WLSL	4	Violin, piano, flute, cello.
KCKN		Piano.
KCMO	7	4 violins, piano, bass, guitar
KMBC	10	and clarinet.
		2 groups of four each (bass,
		violin, guitar, organ) drums,
WDAP	10	piano.
WDKR	10	4 violins, bass, cello, piano,
		saxophone, flute, trumpet.
KWTO	14	2 pianos, 5 violins, 3 saxo-
KPEQ	8	phones, trumpet, bass.
		5 saxophones, 5 brass, 1
		rhythm, vocalist.
KXOK	10	2 trumpets, 3 clarinets, piano,
KMOX	15	bas, accordion (novelty), Reg-
		ular popular dance band, Bo-
		hemian orchestra.
KWK	10	4 saxophones, 3 brass, piano
		and guitar.
		3 violins, 1 piano, 4 saxophone,
		3 trumpets, 1 trombone, 1 bass
		and drums.
		Plus, extra piano and guitar.
		3 trumpets, 3 trombones, 4
		saxophones, piano, bass, drums,
		guitar, vibraphone.
MONTANA		
Great Falls	KFBB	1 Organ.
NEBRASKA		
Grand Island	KMMJ	11 Hammond organ, piano, elec-
		tric Hawaiian guitar, 2 Spanish
		guitars, bass violin, accordion,
		trumpet, 2 violins, saxophone,
		clarinet.
Lincoln	KFAB	7 Piano, novachord, 2 saxo-
		phones, trumpet, guitar, bass.
NEW HAMPSHIRE		
Manchester	WFBA	4 Piano, 2 clarinets, trumpet.
NEW JERSEY		
Newark	WAAT	7 Fiddle, guitar, doubles with
		fiddle (certain ones), guitar,
		bass fiddle, accordion, piano,
		Hammond organ, tenor saxo-
		phone (Gus Steek).
NEW MEXICO		
Albuquerque	KOOM	None
	KOB	3 Tenor sax, piano, guitar.
NEW YORK		
Albany	WOKO	10
Binghamton	WNBP	11 4 saxophones, 2 trumpets, 1
		trombone, bass, piano, drums,
		3 trumpets, 2 trombones, 3
		saxophones, piano, bass, drums,
		director and girl vocalist.
Bronx	WBX	7 Piano, organ, saxophone, 1st
Buffalo	WBEN	12 and 2d trumpet, bass, drum.
		3 violins, 4 saxophones, 1 brass
		piano, guitar, drums, bass.
		Augmented 5 strings, 4 brass
		5 saxophones, etc.
	WBBR	6 Piano, organ, clarinet, drums,
		trumpet, guitar.
Elmira	WERN	12 Piano, drums, bass, 4 saxo-
		phones, 4 brass, guitar.
New York	WHOM	6 Piano, organ, violin, clarinet,
		saxophone (none), 3 pianists).
	WINS	8 Organ, piano, violin, 4 saxo-
		phones, 3 trumpets, bass violin,
		drums, vibraphone.
	WMCA	12 Conductor, 4 saxophones, 3
		trumpets, 1 trombone, piano,
		bass, guitar, drum.
Rochester	WHFO	15 All strings plus organ. (Ken
		Sparrano's string orchestra.)
	WHAM	23 6 violins, viola, cello, bass
		flute, oboe, clarinet, bassoon,
		horn, 2 trumpets, trombone,
		drum, organ, 3 pianos, con-
		ductor.
Syracuse	WSAY	3 Piano, violin, cello.
	WAGE	4 Violin, viola doubling on gui-
		tar, piano, harp.
	WFBL	8 Violin, 2 saxophones, trumpet,
		accordion, bass, piano, drums,
	WBYR	6 Saxophone, 2 trumpets, piano,
		guitar, drums.
Troy	WTRY	4 Accordion, violin, guitar, bass
	WHAZ	3 Violin, cello, piano.
NORTH CAROLINA		
Greensboro	WBIG	7 Piano, 1st and 2d violins, clari-
		net, flute, cello, bass.
	WNFB	3 Xylophone, marimba, piano.
Wilmington	WMFD	1 Piano and organ.

Radio-Television

NORTH DAKOTA

Bismarck	KFYR	10	Clarinet, saxophone, piano, violin, accordion.
Fargo	WDAY	10	3 saxophones, bass, guitar, violin, organist, 2 pianists, accordion.

OHIO

Akron	WAKR	14	3 violins, 4 reeds, 4 brass, bass, piano, drums.
Canton 2	WHBC	12	5 strings, flute, piccolo, accordion.
Cincinnati	WKCY	13	3 rhythm, 4 reed, 5 brass, 1 leader (non-playing).
	WKRC	12	(Director, piano), 2 pianos, 4 saxophones, 3 brass, guitar, bass, drums.
Cleveland	WHK	18	5 saxophones, 5 brass, piano, bass, drums, 3 altos, 2 tenors, 3 trumpets and 2 trombones. Hank Lawson's Music Mixers. Five musicians playing all types of instruments complete novelty group, both vocal and instrumental, feed to Mutual Monday thru Friday.
	WJW	10	Piano, 2 saxophones, bass, guitar, 2 accordions, organ, 2 trumpets.
Columbus	WTAM	15	
	WBNS	8	Piano, bass, drums, trumpet, trombone, saxophone-clarinet, accordion, guitar.
	WCOL	3	Piano, accordion, drums and vibes.
Dayton	WHIO	2	Plus 6 musicians during the fall and winter.
	WHIO		Because of musicians shortage we carry only 2 full-time men at present. Before the war we had six others for nine months out of a year.
	WING	1	Plus a trio on weekly time (once a week).
Portsmouth	WPAY	1	Piano player.
Toledo	WSFD	5	Violin, accordion, bass, guitar, double on 2d violin or guitar or piano.
Youngstown	WFMU	6	2 saxophones, 1 piano, 1 drummer, 1 trumpet.
	WKBN	8	Piano, bass, 2 violins, cello, clarinet, sax-guitar.

OKLAHOMA

Oklahoma City	KOMA	9	Piano, celeste and organ, novachord, bass violin, guitar (bass), violin (trombone), trombone, trumpet, tenor sax (clarinet), vibraphone.
Tulsa	KOME	10	Piano, drums, bass, 1st, 2d, 3d and 4th saxophone, trombone, 1st and 2d trumpet.
	KVOO	6	Piano or novachord, guitar, bass, trumpet, clarinet, tenor saxophone.

OREGON

Portland	KGW		3 violins, cello, string bass, piano, harp, accordion, guitar.
	KRX	9	
	KOIN	13	Musicians are employed, they vary.

PENNSYLVANIA

Easton	WEST	1	Organ.
Harrisburg	WHP	11	4 violins, 3 saxophones (doubling clarinet), piano, drums, bass, accordion.
Lancaster	WGAL	1	Piano.
Philadelphia	KYW	18	Percussion, woodwinds (doubling in saxophones), trombones, trumpets, bass violin, cello, violin, piano.
	WCAU	15	5 brass (3 trumpets, 2 trombones), 4 saxophones (2 tenors, 2 altos), 3 rhythm, 3 violins, leader (saxophone).
	WDAS	5	Piano, harmonica, viola-cello, violin.
	WFIL	8	3 violins, viola, cello, bass, 2 pianos (celeste).
	WIBG	9	Organ, harp, guitar, piano, 3 violins, accordion, bass.
	WIP	10	3 saxophones, 3 brass, 3 rhythm, leader.
Pittsburgh	KDKA		1st and 2d fiddle, cello, bass, 1st, 2d, 3d, 4th saxophones (doubling on clarinet), flute, bassoon, oboe, 1st, 2d trumpet, trombone, drums and piano.
	WCAE	11	4 saxophones, 4 brass, 3 rhythm.
	WWSW	12	4 saxophones, 1 trombone, 2 trumpets, piano player, bass, drummer, 2 violins.
Wilkes-Barre	WBRE	14	3 violins, piano, 4 saxophones, drum, bass, 3 brass, guitar, bass, 2 trumpets and trombone.
Williamsport	WRAK	1	Organist and pianist.

RHODE ISLAND

Pawtucket	WPCI	9	Piano, bass fiddle, 3 violins, guitar, trombone, trumpet and leader.
Providence	WPRO	10	3 brass, 5 reed, 2 strings, 3 rhythm.

SOUTH DAKOTA

Sioux Falls	KSOO	5	2 pianos, accordion, string bass, violin, guitar (double both stations).
	KSOO-		Accordion, piano and marimba
	KELO	3	double, guitar (violin double), bass (guitar double).

(Continued on page 100)

Frank DeVol

DIRECTOR • ARRANGER

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MUSICAL DIRECTOR

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RKO THEATER, BOSTON



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Thanks to Phil Spitalny and Taps Agency

DAWNA

DOROTHY

DORIS

STATION HOUSE BANDS' AND UNITS' INSTRUMENTATION

Continued from page 99

Yankee	WNAX	10	Violin, bass, accordion, guitar, piano, Hammond organ, novachord, clarinet and saxophone.
TENNESSEE			
Chattanooga	WAPO	5	First and second violin, piano, Hammond organ, viola.
	WDEF	3	Violin, guitar, piano.
	WDOD	7	2 saxophones, violin, drums, piano and bass violin.
Knoxville	WNOX	6	Piano, guitar, trumpet, accordion, bass, sax.
	WROL	11	Piano, 3 violins, bass fiddle, drums, saxophone, trombone, 2 trumpets, accordion.
Nashville	WLAC	5	Pipe organ, novachord, piano, accordion, clarinet and guitar.
	WSM	20	Pull orchestra.
TEXAS			
Austin	KNOW	7	Small combinations.
Brownsville	KKEW	4	saxophones, 3 trumpets, 2 trombones, 1 bass, 1 piano, drums, guitar, 2 vocalists and trio.
Dallas	KOKO	13	4 saxophones, 2 trumpets, 2 trombones, accordion, bass, guitar, drums, piano.
	KRLD	10	3 fiddles, 4 saxophones, rhythm, 1 trumpet.
	WFAP	13	4 saxophones, 2 trumpets, 2 trombones, accordion, bass, guitar, drums, piano.
	WRR	10	3 reed, 3 brass, bass, drums and piano with director and vocalist.
El Paso	KROD	2	Organist, pianist.
Houston	KTRH	7	Piano, accordion, violin, guitar, drums, bass, clarinet, saxophone.
Ft. Worth	KOKO	10	3 violins, 4 saxophones, 3 trumpets, 2 trombones, 4 rhythm, extra pianist, extra organist.
	WBAP	3	violin, 4 saxophones, 3 trumpets, 2 trombone, 4 rhythm, extra pianist, extra organist.
UTAH			
Salt Lake City	KSLL	12	2 pianos.
			Violin, bass, viola, harp, woodwind, vibraphone.
VIRGINIA			
Covington	WKYE	1	Piano.
Norfolk	WTAR	8	
Richmond	WERN	3	Piano, organ, novachord.
	WRVA	11	Dance variety.
	WRVA	9	4 saxophones, 1 trumpet, piano, bass, violin, guitar.
Rossmore	WDBJ	8	Usual dance combination.
WASHINGTON			
Spokane	KFPY	5	Organ, piano, violin, cello, piano.
	KGA	3	Organ, saxophone and viola, piano.
WEST VIRGINIA			
Charleston	WCHS	2	Organist and pianist.
Clarksburg	WBLK	3	Piano, saxophone - clarinet, drums.
Fairmont	WMMN	5	Piano, violin, electric steel guitar, bass, guitar and mandolin.
Logan	WLOG	7	Piano, 2 fiddles, guitar, bass, drums, trumpets, organ.
Wheeling	WWVA	8	4 saxophones, 1 string bass, 1 guitar, piano-bells and vibraphone.
WISCONSIN			
Green Bay	WTAQ	7	Saxophone, trumpet, drums, piano doubling on violin, accordion, clarinet and electric organ.
La Crosse	WKBH	4	
Madison	WIBA	4	Southern melodies, 2 guitars.
	WIBA	4	Piano and saxophone, guitar, bass, saxophone and clarinet.
	WIBA	4	Fingers—3 accordion, bass, violin, guitar, 2 vocals.
	WIBA	6	Piano, bass, accordion, guitar, saxophone, trumpet.
Milwaukee	WEMP	2	Piano, novachord, organ, 2 guitars, bass, fiddle, accordion.
	WISN	10	4 brass, 2 saxophones, piano, guitar, drums.
Racine	WIBN	6	All play spots as individuals or duos, 1 Hammond organ, 4 pianos, 1 violin.
WYOMING			
Powell	KPOW	8	Piano, guitar, bass, mouth harp, accordion, fiddle, drums, banjo.
CANADA			
Edmonton, Alta.	CPRN	5	Guitar, bass, fiddle, electric guitar, clarinet, novelty wash board.
New Brunswick, Mont.	CKCW	5	Piano, sax, bass, drums, guitar.

(Continued on opposite page)

TRANSCRIPTION COMPANIES

- Acoustic Equipment Co.**
323 Walton Building
Atlanta, Ga.
- Advertisers Recording Service, Inc.**
113 West 67th Street
New York, N. Y.
- All-Canada Radio Facilities, Ltd.**
Southern Building
Calgary, Alberta, Canada
198 West Hastings Street
Vancouver, British Columbia, Canada
Ecclele Railway Chambers
Winnipeg, Manitoba, Canada
306 Victory Building
Toronto, Ontario, Canada
- Associated Broadcasting Co., Ltd.**
Dominion Square Building
Montreal, Quebec
109 Bay Street
Toronto, Canada
- Allied Record Mfg. Co.**
1041 N. Las Palmas Avenue
Hollywood, Calif.
- Arts Recording Studios & Recording Co.**
20 West 67th Street
New York, N. Y.
- Asch Recording Studios**
117 West 46th Street
New York, N. Y.
- Associated Broadcasting Co.**
Dominion Square Building
Montreal, Quebec, Canada
- Associated Music Publishers, Inc.**
25 West 46th Street
New York, N. Y.
- Audio Recording Studio**
850 West Hastings Street
Vancouver, British Columbia, Canada
- Audio Scripts, Inc.**
1619 Broadway
New York, N. Y.
- Bach Record Productions**
17 East 45th Street
New York, N. Y.
- Buckley Building**
Cleveland, O.
Statter Building
Boston, Mass.
- Berk Recording Studios**
1222 Hennepin Avenue
Minneapolis, Minn.
- Bennett-Downie Associates, Inc.**
667 Maryland Drive
Los Angeles, Calif.
- Walter Biddick Co. (Radio Pro. Div.)**
Chamber of Commerce Bldg.
New York, N. Y.
- G. C. Bird & Associates**
1745 North Granberry Place
Hollywood, 28, Calif.
- Best Records Company**
20 West 67th Street
New York 19, N. Y.
- Richard Bradley & Associates**
20 North Wacker Drive
Chicago, Ill.
- Broadcasting Program Service**
45 West 45th Street
New York 19, N. Y.
- Arthur B. Church Productions**
Pickwick Hotel
Kansas City 6, Mo.
- Columbia Recording Corp.**
6214 Rome Street
Hollywood, Calif.
- 416 North Michigan Avenue**
Chicago, Ill.
789 7th Avenue
New York, N. Y.
- Commercial Broadcasting Services, Ltd.**
Concourse Building
Toronto, Ontario, Canada
- Continental Engineering Co.**
3813 North Green Bay Avenue
Milwaukee 12, Wis.
- Patrick Michael Cumming**
Television Productions
6300 Sunset Blvd.
Hollywood, Calif.
- Damon Transcription Laboratory & Sound Services**
1221 Baltimore Avenue
Kansas City 6, Mo.
- Decca Records, Inc.**
50 West 67th Street
New York 19, N. Y.
- Disco Recording Co., Inc.**
Arenas Building
St. Louis, Mo.
- Walter P. Downs, Ltd.**
424 Brandon Avenue
Winnipeg, Manitoba, Canada
6401 Tux Street
Vancouver, B. C. Canada
125 Broadway
Toronto, Ontario, Canada
Dominion Square Building
Montreal, Quebec, Canada
- Drasner-Radio Productions**
5205 Hollywood Blvd.
Hollywood, Calif.
- Eccles Disc Recordings, Inc.**
4223 Hollywood Blvd.
Hollywood, Calif.
- Electro-Vox Recording Studios**
5546 Melrose Avenue
Hollywood, Calif.
- Empire Broadcasting Corp.**
486 Lexington Avenue
New York, N. Y.
- Essex Broadcasters, Inc.**
3300 Union Guardian Bldg.
Detroit 26, Mich.
- Exclusive Radio Features Co., Ltd.**
14 McCull Street
Toronto, Ontario, Canada
- Federal Transcribed Programs, Inc.**
101 Park Avenue
New York, N. Y.
- Carl Fischer, Inc., Recording Studios**
119 West 67th Street
New York 19, N. Y.
- Harry F. Foster Agencies, Ltd.**
King Edward Hotel
Toronto, Ontario, Canada
- Paul M. Fraley Productions**
123 South Broad Street
Philadelphia, Pa.
- Frankay & Harry Jackson**
48 West 46th Street
New York, N. Y.
- General Sound Corp.**
Sunset & Vine
Hollywood, Calif.
221 La Salle Street
Chicago, Ill.
Richmond, Ind.
29 West 57th Street
New York, N. Y.
- Harry S. Goodman Radio Productions**
10 East 59th Street
New York, N. Y.
- Donald C. Hallenbeck**
3622 Monica Blvd.
Albany, N. Y.
- George Heid Productions**
1005 Century Building
Pittsburgh, Pa.
- William F. Holland Agency**
Hotel Sinton
Cincinnati, O.
- Hollywood Transcriptions**
4918 Santa Monica Blvd.
Los Angeles, Calif.
- Hollywood Recording Co.**
1731 North Highland Avenue
Hollywood, Calif.
- International Artists, Inc. Recording Studios**
8506 Sunset Boulevard
Hollywood, Calif.
- Kasper-Gordon, Inc.**
140 Boylston Street
Boston, Mass.
- John Kenting**
413 Buxton Building
Portland 5, Ore.
- Lang-West Features**
Programs, Inc.
420 Madison Avenue
New York, N. Y.
- Don Lee Productions**
5515 Melrose Avenue
Los Angeles, Calif.
- George Long Price, Inc.**
845 South Normandie Avenue
Los Angeles, Calif.
- McDonald Recording & Engineering Service**
415 North Harper Street
Los Angeles, Calif.
- R. U. McIntosh & Associates, Inc.**
10558 Canfield Street
North Hollywood, Calif.
- C. P. MacGregor**
8949 Sunset Blvd.
Hollywood, Calif.
- 720 South Western Avenue**
Hollywood, Calif.
- Mercury Recording Studios**
235 West Erie Street
Chicago, Ill.
- Fred C. Metten & Associates**
1002 Pacific Finance Bldg., 14
Los Angeles, Calif.
- Charles Michaelson Radio Transcriptions**
67 West 44th Street
New York, N. Y.
- Mid-West Transcriptions, Inc.**
4835 Minnetonka Blvd.
St. Louis Park, Minn.
- Miller Broadcasting System**
115 West 67th Street
New York, N. Y.
- Mazak Transcription, Inc.**
151 West 46th Street
New York, N. Y.
- NBC Radio-Recording Division**
30 Rockefeller Plaza
New York 20, N. Y.
- Eugene P. O'Fallon, Inc. (KFEI)**
Albany Hotel
Denver, Colo.
- Pearl-Tone Recording Studios**
309 Plymouth Building
Des Moines 9, Ia.
- Peterson Radio Productions**
1457 Broadway
New York 18, N. Y.
- Ralph L. Power**
405 E. N. Van Nuys Building
Los Angeles, Calif.
- Premier Radio Enterprises, Inc.**
3033 Locust Street
St. Louis 3, Mo.
- Radio Centre, Ltd.**
74 Wellington Street West
Toronto, Ontario, Canada
- Radio Features of America**
37 West 46th Street
New York 19, N. Y.
- Radio News Reel**
1000 Cahusaga Blvd.
Hollywood 38, Calif.
- Radio Producers of Hollywood**
908 North Western Avenue
Hollywood 27, Calif.
- Radio Programme Producers**
1440 St. Catherine Street W.
Montreal, Quebec, Canada
- Radio Records, Inc.**
7050 Santa Monica Blvd.
Hollywood, Calif.
- Radio Recording Studios**
1519 Broadway
New York 19, N. Y.
1244 Carmen Avenue
Chicago, Ill.
- RCA-Victor Division Radio Corporation of America**
155 East 24th Street
New York, N. Y.
- Reeves Sound Studios, Inc.**
1600 Broadway
New York, N. Y.
- Robinson Recording Laboratories**
35 South 9th Street
Philadelphia, Pa.
- Reekhill Radio, Inc.**
18 East 60th Street
New York, N. Y.
- Roth & Herndon Recording Studios**
448 Cass Avenue
Detroit, Mich.
- Salimera Radio Advertisers**
320 North Western Avenue
Chicago, Ill.
- G. Schirmer, Inc.**
2 East 43rd Street
New York, N. Y.
- Joseph C. Schramm Studios**
4000 Canal Street
New Orleans, La.
- Sellers Co.**
312 Commerce Street
Dallas, Tex.
- Edward Sloman Productions**
6638 Hollywood Boulevard
Hollywood, Calif.
800 South McCadden Place
Los Angeles 5, Calif.
- Harry Smith Recordings**
2 West 46th Street
New York, N. Y.
- Sonora Radio & Television Corp.**
115 North Myrtle Avenue
Chicago, Ill.
- Sound Recording Service**
78 Brookwood Road
Rochester 10, N. Y.
- Sound Studios, Inc.**
1124 Vermont Avenue
Washington, D. C.
- Sound Workshop**
445 South La Cienega Blvd.
Los Angeles, Calif.
- Speak-O-Phone Recording & Equipment Co.**
23 West 60th Street
New York, N. Y.
- Standard Radio**
6404 Hollywood Blvd.
Hollywood, Calif.
360 North Michigan
Chicago, Ill.
1 East 54th Street
New York, N. Y.
- Studio & Artists Recorders**
CBS Building
Hollywood, Calif.
- Transcribed Radio Shows, Inc.**
2 West 47th Street
New York, N. Y.
- Transstudio Corp.**
473 Virginia Street
Buffalo, N. Y.
- United Broadcasting Co.**
201 North Wells Street
Chicago, Ill.
- United Sound System**
5840 Second Blvd.
Detroit, Mich.
- Various Records Recording Co.**
1121 Vermont Avenue, N. W.
Washington 6, D. C.
- United Transcribed System**
14 Madison Street
Toronto, Ontario, Canada
- Universal Recording Co., Inc.**
1270 6th Avenue
New York, N. Y.
- Urah Recording Studio**
245 West 44th Street
New York, N. Y.
- Thomas Valentino, Inc.**
1500 Broadway
New York, N. Y.
- Vidor Productions**
P. O. Box 617
Omaha, Neb.
P. O. Box 413
Philadelphia 5, Pa.
- Weber Radio Programs**
401 Shops Building
Des Moines, Ia.
- White Radio Productions**
1064 South Genesee Avenue
Los Angeles, Calif.
- WOR Recording Studios**
1440 Broadway
New York 18, N. Y.
- World Broadcasting System, Inc.**
711 6th Avenue
New York 22, N. Y.
- World High Fidelity Recording, Inc.**
1159 St. Lawrence Blvd.
Montreal, Quebec, Canada
- Wright-Sonovox, Inc.**
180 North Michigan Avenue
Chicago, Ill.
- Frederic W. Ziv Co.**
2438 Reading Road
Cincinnati, O.
501 Madison Avenue
New York, N. Y.

STATION HOUSE BANDS' AND UNITS' INSTRUMENTATION

(Continued from opposite page)

- Xington, Ont. CKWS** 1 Pianist.
- Wingham, Ont. CKNX** 5 Pianist, violin, guitar, bass, mandolin and accordion, plus one vocalist.
- Charlottetown, P.W.I. CPOY** 6 Sax, clarinet, drums, bass violin, piano, guitar, vocal. Chas. Chamberlain.
- Hull, Que., Can. CKCH** 11 4 saxophones, 2 trumpets, 1 trombone, 1 string bass, drums, piano and violin.
- Sherbrooke, Que. CHLT** 6 1 piano, 2 saxophones, 1 violin, 1 trumpet, 1 drum.
- Quebec, Que. CKOV** 5 Pianist, violinist, cello, bass, sax.

RADIO STATION DISK JOCKEYS

ALABAMA

Birmingham
WBRC: Marshall Parsons, Jimmy Cleary, Tom Grovet.
WSGN: Jack McCormack, Charlie Atchison, Loei Passe, Larry Keith.
Decatur
WMLS: John L. Statton, Sam Phillips, Soyna Smith.
Montgomery
WSPA: Chuck Zeenah, Leland Childs, Lou Emerson.
Muscle Shoals
WLAY: Asa Duncan, Jack Orton, Earle Young.
Opelika
WJHO: F. Marion Hyatt, Gary Palmer, James T. Ownby.

ARIZONA

Phoenix
KOY: Doug Adamson, Steve Allen.
Safford
KGLU: Douglas Haynie, Thomas Greenhaw.
Tucson
KVOA: Denton Cobble, Jean Leij, Bill Warren, Charles Mather.

ARKANSAS

Hot Springs
KTRS: Dave Rethford, Jimmie Blaine, Bill Bailey.
Little Rock
KLRA: Jack Horneff.

CALIFORNIA

Berkeley
KRE: Dick Brill, Phil McKernan, Pete Petersen.
Fresno
KARM: Sanford Dickenson, Bill Dallas, John Garrick.
KMJ: Weir Cave.
Glendale
KIEV: Wayne Muller, Douglas Mattson.
Hollywood
KFAC: Bill Ewing.
KRVJ: Hunter Hancock.
KFWB: Joe Yocum, Al Jarvis.
KRL: Al Jarvis, Stu Wilson.
KRVJ: Clyde Cadwell.
KMPX: Keith Heatherington.
KMTIR: Al Warner, Mike Stuart, G. Hergrove, Dustin Rhodes, Bill Edwards, Carl Blume, Paul Stone.
KNX: Tom Heaton, Bill Keiso.
KPAS: Pat Walsh, John Good, Ira Cook, Wilbur Miller, Curt Bailey.
KRKO: Venna Taylor.
Los Angeles
KFAC: Bill Ewing, Tom Cassidy, Nick Thoma.
KFPD: Hunter Hancock, David Manning.
KOFI: Jerry Kaplan, Jerry Field, Joseph Blazak.
KMPX: Keith Heatherington, Ira Cook.
Oakland
KTCW: Jim Boswell, Neil Fritze, Donn Randam.
Pasadena
KWKW: Bob Markus, Alec Cooper, Ed James.
San Bernardino
KPKM: Charles Oreg, Larry Shelden, Bernie Sebastian.

San Francisco

KJBS: Frank Cope.
KGO: Bill Baldwin.
KSFO: Frank Nicholson, Bob Hambley, Bob Hansen, Wally Kuntz, Byron Fuson, Charles Paul, Vernon White, Dudley Manlove, Dick Glyer, Bert Winn, Lew Hayden.
KYIA: Robert Sweeney.
Lean Curry: Les Maloy, Charles Goodwin, David Moore, John Sage, Tex Williams.
Santa Rosa
KSRD: Howard Gordon, Keith Gordon, Frank Weaver, John Howard Williams.

COLORADO

Denver
KFEL: Bob Cornwall.
KMYR: Dick Smith.
KOA: Beverly Ward.

CONNECTICUT

Bridgeport
WGGC: Walter Kievan, Kenneth Rappelf, Louis Dearborn.
WNAB: Dick McDutcheon, Frieda Minnberg, Dick Dow, Dick Mills.
Hartford
WDRG: Jim Garrett, Hervey Olsen.
WNBC: Bob Mooney, Dick Bronson.
WTRT: Joe Girand.

Stamford

WSSR: Robert Henry, Ernest Hartman, Fred Briggs.

DELAWARE

Wilmington
WBEL: Tony Paymer, Barbara Wright.
WILM: Bill Drury.

DIST. OF COLUMBIA

Washington, D. C.
WOL: Art Brown, Morning Rose & Shine Man; Frank Young, Al Night "Dawn Patrol."
WRC: Bill Herson.
WTOP: Arthur Godfrey.
WWDC: Mike Bunnicut, Jackson Lowe, Norman Reed.

FLORIDA

Jacksonville
KMBR: Harry Talbot.
WJHP: Jay Herbert.
WPDC: Ed Sharp, Bob True.
Ocala
WTMC: Joe Pierce, Wilma Drum, George Wehrman.
Pensacola
WCOA: Lamar Morgan, Larry Stone.
St. Augustine
WFOY: Mike Gannon, Jimmy Julian, Allen Brown.
Sarasota
WSPB: Eddie Walker, Bill Harvey, Bill Berry.
West Palm Beach
WNO: Lonnie Sterr.

GEORGIA

Atlanta
WAGA: Joe Worthy, Lee Bennett, Ed Mendel.

Augusta

WGAC: Dave Goodman.
WBDV: Dennis Brown, Ben Lucas.

Columbus

WRBL: Tony Barrett, Henry East, Ed Kennessy, Jim Harding.

Macon

WBML: Harold Beatty, Tommy Snellgrove, John Hicks, Frank Proctor, Alfred Lowe.

La Grange

WLAG: Ed Mullinax.

Savannah

WTGC: John Allen, Bill Smart, Ben Quick.

Tooea

WRIC: Sammy Grimes, Virgil E. Craig, W. S. Kilgore, Frankie Scott, Ernest Church.

Waycross

WAYX: Clyde C. Davis, Donald G. Tuten.

IDAH0

Idaho Falls
KID: Richard Berber, Leroy King.

ILLINOIS

Carhage
WCZA: Ann Wymen, Paul McClelland, Warner Stampfer.
Chicago
WAAP: Bill Anson.
WAIT: Tom Moore, Linn Burton.
WCFI: Howard Roberts, Norman Pierce, Bob Carver.
WEDC: Charles Allen, Harold Sher, Katherine Graven, Jane Hibbard, Robert Broz, Mitt Schelin.
WIND: Bill Hamilton, Jim Reeves, John Von Osch.
WJDD: Bob Chase, Don Doolittle.
Danville
WDAV: Betty Austin, Honore Ronan, Nap Hourigan, John Dietzen.

Decatur
WSOY: Shiri Evans, Fred Webber.

East St. Louis
WTMV: Bob Baker.

Herrin
WUPF: Hank Wright.

Peoria
WBMD: Bill Oliver, George Barber, Bill Miller.

Rockford
WRBK: Roland Spongberg, Mercer Owens.

Springfield
WCBS: Kenneth E. Sprigler, Glen L. Farrington, Larry Turner.

Tuscola
WDZ: Roy Molden.

INDIANA

Anderson
WBHU: Max Shaffer, Dick Lee.

Fort Wayne
WOWO: Paul Roberts, Carloline Kay, Jay Gould.

Indianapolis
WPBM: Sam K. Sims.
WIBC: E. Z. Gwynn.

WIRE: Wally Mehrling, Paul Havens.

WISH: Reid Chapman, Robert G. Irving.

Kokomo

WKMO: Paul Price, David Lewis, Kay Grant, Jerry Parker.

Richmond

WKBV: Bob McCreery.

South Bend

WSBT: Oliver Percher, Joseph Boland.

IOWA

Ames
WOL: Verne Carlson, Casey Mullenger.

Burlington

KBBU: Bob Busch, Dick Sterberg, Jack Gallino.

Cedar Rapids

WMT: Dean Landfere.

Davenport

WOC: Paul Teasdel, Pete Pederson.

Dubuque

KDTH: Bobby Gribben, E. J. De Fontaine, Bill Nachtman.

Marshalltown

KFPB: Bernie Stepanek, Helen Alexander, Vern Koenig.

Mason City

KGLD: Merritt Milligan, William Suter, Al Heinz.

Sioux City

KTRL: Al Triggs, Bill Darden.

Waterloo

WXEL: Marilyn Schneider.

KANSAS

Atchison
KVAK: Joe Peck, Bob Kearns.

Kansas City

KCKN: Helen Fraser, Dorothy Findley, Marnie Gordon, Marybeth Maisie, Mary Ann Mueller, Sue Crawford, Beverly Brackeveldt.

Pittsburg
KOAM: Eddie Strickler, John Todd.

KENTUCKY

Hopkinsville
WHOP: David Gatlin, Katherine Peden.

Louisville
WAYE: Martha Panther.
WGRG: Gerry Fordyce.
WHAS: Ernest Hart, Bud Abbott.

WINN: Gene Beackman, Bill Fredrick.

Paducah

WPAD: Gene Peak, C. W. Jones.

LOUISIANA

Lafayette
KVOL: Mae Thibodeaux, N. J. Schiller.

New Orleans
WDSU: Fred Hall, Jim Forsythe, Judy Lawton.

MAINE

Augusta
WRDO: Sheldon Detweiler, Dan Kelly.

Presque Isle
WAGM: Jason Zinner.

MARYLAND

Baltimore
WBOM: Newell Werner, Helen Hall, Eddie Panton.

Jerry Mares.

WFRB: Ralph Powers, Roger Gallagher, Bill Roche, Jack Day.

WTHI: Jim Crisd, Bill White, Al Stevens, Howard Anderson.

Frederick
WFRD: Doug Weddie, Bob Lyons, Bill Hardy.

Salisbury
WBQC: Peter Alfonsi, William Calloway, Jack Ward, Lena Dashiell.

MASSACHUSETTS

Boston
WBZ: Nelson Bragg.
WOOP: Warren Saunders, Lucian Dumont, Ned French, Robert Bannon.

WREI: Evelyn Howe, Bill Metzger, Jim Pollard.

WMEK: Joe Grant.
WNAC: Stella Czerny, Johnny Brown.

WORL: Bob Perry, Johnny Adams, Bill Elliot, Phil Welch, Charles Dinsmore.

Fitchburg
WEIM: Dick Tucker, Eddie Johnson, Jim Chalmers.

Greenfield
WHAI: Ross Miller.

Holyoke
WHYN: Evelyn Tuttle Gray, Richard LaVigne, Frank Stevens.

Springfield
WBZA: Nelson Bragg.
WBAS: Harry Robator, Roland Thomas.

WSPR: Bob Jones, Bob Strohlein, Thomas McKearns.

Worcester
WORC: John Morse.
WTAG: Bob Dixon, Patricia Neighbors.

MICHIGAN

Detroit
CKLW: Larry Gentile, Frank Burke.
WJLB: Clarence Linn.
WLIV: Hal Repald, Uncle Nick (Ed Nichols), Douglas Wright.

East Lansing
WKAR: Ray Wilson.

Escanaba
WBDB: Bill Clark, Henry Olsen, Anthony Flynn.

Royal Oak
WEKL: Porter Bourne, Gordon Sparks, Kirk Knight.

Saginaw
WML: Max McPhillipery, Percival T. Seaman.

MINNESOTA

Duluth
KDAL: Oliver Clayton, Lloyd Chapman, Russell Ireland, Joe Cook.

Moorehead
KVOX: Al Tighe, Dale Howard.

Mankato
KYSM: John Morris, Paul Santee.

Minneapolis
KSTP: Cal Karnstedt, Brooks Henderson.
WDGY: Bob Miller, Dean Sherman, Bill Graham.
WLCL: Jack Teat.

WMIN: Warren Fritze, Clarence Robinson.



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OF AMERICA**

RADIO STATION DISK JOCKEYS

Continued from page 103

WASHINGTON

Bellingham
Jack Dunham.
Seattle
KEVR: John Griswold, Bob Wells, Jim Bettus.
KIRO: Gordon Tuell, Bob McCoy.
KOL: Bob Engler, Fred Pelger, Jerrie Fifield, Dixie Lou Thompson.
KRS: William Apple, Walter Brown, Vernon Johnson.
KKA: L. Bowles, C. Brimm, Jack Hastings, Earl Riley, Henry Siefert.
Spokane
KFY: John Fune.
KOA: Jesse Mann.
KIQ: Jesse Mann.

Tacoma

KMO: Max Bloch, Bert Dunn.
KVI: Buck Ritchey, Charles Bryant, Bob Cowden, Harry Long, Larry Huseby, Gordon Bjork.

Yakima

KIT: Bob Vaughn, Eugene Sims.

WEST VIRGINIA

Beckley

WJLS: Billie Sowards, Beesie Calloway, Gemala Underwood.

Bluefield

WHIS: Jim Fair, Bill Banner, Horace Williams, Bob Kent.

Charleston

WCHS: Ernie Fulton, Bert Sonta.
WOKV: Sam Clark, Jim Travis, Ernie Saunders.

Clarksburg

WBLK: Bud Burke, Dick Duncan, Lib Sharpe.

Fairmont

WFMN: Dewitt Wyatt, Bob Frazier.

Huntington

WSAB: Jack See, Herb Mason, Bob Lee.

Logan

WLGO: Harman Calver, Dottie Thornbury, James McGowan, Lloyd Beckwith, W. C. Needham.

Wheeling

WKWK: All announcers.

WISCONSIN

Appleton

WBZY: Herb Wedmark, Bob Nolan.

Eau Claire

WEAU: Bill Kirby, Bob Nelson, Jack Davis.

Green Bay

WTAG: Sam De Signe.

Janesville

WLO: Lang-Forth.

Madison

WBAB: Don Evans, Irv Kuit, Sherwood Lorenz.

Oshkosh

WOSH: Bill Felton, John Chapman.

Milwaukee

WISN: Billy Maddox, Art Whitfield, Gordon Thomas, Dewitt.

WEMP: Neil Searles, Bill Brook, Roy Phillips, Art Stanley, Conrad Rice.

WISN: Milt Brack, Hugh Williams.

WTMJ: Billy Maddox, Art Whitfield, Gordon Thomas, Don Gavitt.

Racine

WRJN: Bernard Fox, Harold Flack, Joseph C. Cooper, Anthony Szymczak, Carl Klotz, Al Gale, Allen Di Blasio.

Rice Lake

WRMC: Buck Ostera, Dennis Gibson, Ernest Stirling Kuhlmeier.

Sheboygan

WBEL: Al O'Brien, Leo Wesner, Charles Deitel, Bob Swoboda, Paul Bartell, Gale Jay.

Superior

WDSM: Darryl Knutson, Fred Riddell.

Wisconsin Rapids

WFRB: Buck Loveton, Richard Cooper, Bob Bolling, Sigmund Kelbanoway.

WYOMING

Powell

WPOW: Del Brand, Norma McPherson.

Shoshone

KEWY: Nova Sprockin, Don Huffaker, Beanie G. Graham.

ALASKA

Juneau

KYNT: William Harris, John Fithouse, Louis Walsh.

CANADA

Brockville

CFBB: G. W. Andrews, L. E. Hartley.

Calgary, Alberta

CJCA: Roy Reber, Don McDough, Ken Grant.

Edmonton, Alberta

CFRN: Art Ward, Walter Scholten, Larry Paul, George Duffield, Grant Webster, Marwood Brimcombe.

CJCA: Gordon Shillaber, Merl Dahlgren, Russ Simpson, Gordon Smithe.

CKUA: Gordon MacKinnon, Bill Rayner.

Kingston, Ont.

CKWS: Sybil Graham, Ivy Calverly, Lewis Bobby.

New Brunswick, P. Q.

CKGW: Earl McCarron, Berkley Breen.

Sherbrooke, P. Q.

CHLT: Roland A. Bayeur, Yves Blais, Jean Lasens, Marcel Villeneuve.

Hamilton, Ont.

CKOC: Jack Wilkinson, Leifland, Gwen Fairness.

Kingston, Ont.

CKWS: Sybil Graham, Ivy Calverly, Frank Scholes.

Toronto, Ont.

CBK-CBCK: Erland Mieser.

Winnipeg, Mon.

CKRG: Chuck Skelding, Al Lockwood, Gwen Bradshaw.

Vancouver, B. C.

CKSW: Bill Reid, Jan Errol, Fred Bass, Laurie Irving.

Chilliwack

CHWC: Cecil Fox, Jack Bartindale, Fred Jennings, Jack Pilling, Bill Teetzel.

Victoria, B. C.

CJVI: Jack Kyle.

Brandon, Man.

CKK: E. H. Davies, Jack Cochrane, Frank Stanley.

Peterborough, Ont.

CHBK: Bill Cronin, Tennot Leifland, Gwen Fairness, Marlene Schuaghnessy.

Charlottetown, P. W. I.

CFBY: Wendel McCann, Alex Jarge.

Quebec, P. Q.

CHRC: Françoise Rouleau, Bob Roundreau.

HAWAII

Honolulu

KOOL: Paul Wilcox, Ed Deverill, Charlie Crockett, Bob Costa, Sam Merritt, Van Hildebrand.

KGU: Jim Wahl, Pete Simpson, Dick Schuurman, Eric Silva, Whit Waterman, Kenton Case.

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Harry James



Dinah Shore



Jimmy Dorsey



Xavier Cugat

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Section 3. **FILMS—LEGIT**



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Count Basie



Charlie Spivak



Marion Hutton



Frankie Jordan



Kay Kyser



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- WRITERS OF LEGIT MUSICAL SCORES

SOME OF THE MORE IMPORTANT OPERATING STOPS

COUNT Radio



Completed thirteen-week run on the Kate Smith Hour making all stops from coast-to-coast on CBS. Important stopovers on the Million Dollar Band program on NBC; Lower Basin Street on the Blue; Fitch Band Wagon on NBC and frequent Remotes on the Columbia Network and Mutual Broadcasting System.

BASIE Theatres



Completed four-week run at ROXY THEATRE, N. Y. with all tracks cleared for return run in 1945, '46, and '47. Also just concluded a track run of two precedent-breaking weeks at the Orpheum Theatre, Los Angeles.

Made record-breaking, high-gross stops at all the following points, PARADISE, Detroit; REGAL Chicago; TOWER, Kansas City; EARLE, Philadelphia; STANLEY, Pittsburgh; APOLLO, New York; HOWARD, Washington; ROYAL, Baltimore; R. K. O., Boston; GOLDEN GATE, San Francisco; FOX-OAKLAND, Oakland.

MUSICAL Locations



Made return trip back to Hollywood, Lincoln, New York, within 16 months and returning December 18, 1944. All-important stops made at the Ritz Carlton Hotel, Boston, William Penn Hotel, Philadelphia, Sherman Hotel, Chicago, Cafe Society Uptown, New York, Surf Club, Virginia Beach.



Count

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Personal Management: **MILTON EBBING**

ORD BREAKING BAND SCHEDULE

ME TABLE ords Pictures



highest record in the
blues" record sales
nal run of COLUMBIA
BY BASIE, consisting
, SUGAR BLUES and
; no. 36710, ROYAL
ES and HOW LONG
711, ST. LOUIS BLUES
IETY BLUES; no. 36712,
UES and WAY BACK



Completed high-speed picture
run, stopping for three pictures
at Universal, one picture at
Columbia, one picture at United
Artists and one picture at Republic.



BASIE

and his Orchestra

NES • EARLE WARREN *and* THELMA CARPENTER

on: **XXX WILLIAM MORRIS AGENCY, Inc.**

NEW MANPOWER ON THE SING SHIFT

Andy Russell, Triple Threat on Radio, Records and Personal Appearances

WHEN entertainment world historians record the "swooning forties" they are certain to note that Andy Russell's success as a singing star was not of the meteoric rise and rapid disappearance variety but rather the result of a solid, substantial campaign built up over a period of time. The talented, handsome Russell is being groomed for stardom by Personalities, Ltd.



ANDY RUSSELL Vital Statistics: Born September 16, 1920. Six feet tall, weighs 170 pounds, has hazel colored eyes and black hair.



RADIO—Andy Russell's is the voice that launched a million puffs of Old Gold cigarettes—a voice as smooth and refreshing as the sponsor's product. The young singer's commercial appeal is tremendous. Starting with one song, audience response demanded his current three singing spots on the Jackie Gleason-Les Tremayne NBC show on Sunday nights at 10-10:30 P. M. T. Art Rush, Inc., of Hollywood, books Russell for radio and motion pictures. His BLUE network show, "Songs by Andy Russell," will be resumed shortly from New York.



RECORDS—Capitol Records is happy when Andy Russell swashes another of their records—sales, that is. Russell's first for Capitol, "Bessie Mae," released last March, was sold out in a hurry. Followed shortly afterwards with "Amor," Andy Russell's disc has outsold all other wailings of the same song. Prior to the September hit release date of his third record, "What a Difference a Day Made," Andy Russell fans throughout the country had placed orders for thousands of copies.



PERSONAL APPEARANCES—Andy Russell arrived in New York in August. With little advance publicity, more than 5,000 teen-age girls were on hand to greet their idol from Los Angeles when he made a personal appearance at L. Bamberger's store in Newark, New Jersey. Sidney Asehar lent the press representa-

tive assignment, and General Amusement Corporation books club and theater dates for Russell. He opened at the Versailles in New York on September 16th, and has been signed for a Paramount Theatre engagement late in November. Motion pictures and television both are pegging Andy Russell, whose future is as bright as his smile.

(Advertisements)

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MUSIC MYSTERY: DRAW ORKS GLOCK

LAST fall Frank Sinatra was alleged in good-sized newspaper stories to have made some very uncomplimentary remarks concerning motion pictures and most of the people connected with the pix industry. Bluntly, and *The Voice*, they think. Whether this was a publicity plant or the avowed-master's actual sentiments hasn't been verified and is indeed beside the point. The point is that many a name band leader, many an ad manager has come back from a film-making session on the Coast with similar and heartily feelings about the movie moguls. The pix makers on the other hand, when they deign to discuss the bandmen at all, speak with an equal amount of disrespect.

No true analysis of this situation has yet been published, and it may be that the situation actually defies genuine analytical considerations. Since its very existence, however, has contributed mightily to a succession of band-featured films ranging in entertainment value and quality from terrible to mediocre (with a rare exception here and there), any diagnosis should be helpful. The gripes on the part of the music-makers are:

(1) The picture guys don't know their business, particularly when it comes to music. They pay big money for band

and staging names and then thru bad scripting, bad direction, bad handling generally they waste the bands and singers and either don't "sell" them at all or "sell" them badly.

(2) They won't take "suggestions" from bandmen and band managers.

(3) After shooting some good band footage, they clip the best of it out in the cutting room.

The film makers' answers are:

(1) Band leaders and stages know nothing about the picture biz and make no effort to learn anything about it.

(2) Despite the fact that they know nothing about pix, they attempt to tell picture men who've spent their lives in the business how things ought to be done. They carry this to extremes and demand that they have a voice not only in the music elements of the film, but in script, direction, camera work and almost every other phase of pix-making.

There is unquestionably a great deal of truth in many of the complaints of both the music and the film men. A few recent films in which bands and singers were featured (notably *Two Girls and a Sailor* and *Loudness*) have turned out well enough to indicate that a genuine effort is being made on the part of some pix people and some music to eliminate the gripes and bring

The still-shots from band-featured films on these pages indicate at one and the same time the imagination and lack of it Hollywood displays in creating band settings. Top to bottom at the left is the Charlie Spivak ork in an interesting tiered arrangement in 20th Century-Fox's "Pin-Up Girl"; Charlie Barnet and his boys in an Indian scene from Columbia's "Jam Session"; Jimmy Dorsey's sax section with Kitty Kallin in a routine airshow scene from 20th Century-Fox's "Four Jills in a Jeep"; Benny Goodman and his band in a definitely unoriginal college dance bit from 20th Century-Fox's "Sweet and Lowdown." Going across from the Goodman shot are three examples of where leaders are given what might be described as tentative acting roles. The first is Kay Kyser with stooge Ish Kabibble; the second, Xavier Cugat with Line Romy; and the third, Harry James and Jimmy Durante. Scenes are from RKO's "Round the World," MGM's "Bathing Beauty" and the same company's "Two Girls and a Sailor."



WHY DON'T TOP PICTURES?

Orkmen and moviemakers are both at fault—here's an analysis of the problem which may help pix and ork leaders make better band films

about a better finished product. The two films mentioned certainly were not great pictures. They were heads and shoulders above most of the films in which bands have been used. They indicated an attempt on the part of the picture company to build a story and write in parts which the music people could carry off adequately. They indicated, too, that the bandmen involved had made a serious effort to prepare themselves to do an adequate acting job.

This is heartening in view of the fact that, for the most part, band leaders heading for a celluloid date and movie makers prepping a picture featuring bands and singers still approach each other with such basically wrong attitudes that the inevitable clash can only result in a poor finished product.

The name or near-name leader comes to the studio lot with the unshakable conviction that he is quite an important character. On every job he has played in theaters, at ballrooms, at hotels, in night clubs, on one-nighters, in recording and

transcription sessions he has been treated by all and sundry (including his employer) like the number one guy he is. He expects, whether consciously or subconsciously, an equal amount of scraping and bowing and high-pressure romancing from the picture people.

But the Hollywood guy, producer, director or scenarist, not to mention musical director, white-haired boy tunemith and such, has bought and sold and worked with piles of people who are bigger, make more dough and are more temperamental than our band leader. To the Hollywood guy the band leader is just another character in the cast, his music just one part of an over-all job that must include as its primary elements story, lead roles, sets and the many other integral (and just as important as music) portions of a finished film.

The band leader hasn't made any special effort to prepare himself for this new job. He hasn't made any attempt to learn how to act. If his speak-

(Continued on page 112)

More instances of "stock" and "original" band presentation in pix are these shots, from top to bottom, of Cab Calloway and his boys in 20th Century-Fox's "Stormy Weather," strictly a jitterbug layout; Teddy Powell, Peggy Mann and the boys duplicate the jitterbug costuming, but a little more imagination is shown here in having the band in a retail music shop store window. Still is from Columbia's "Jam Session." (Note Barnet picture from same film on opposite page and you'll get the idea that Columbia really gave some thought to ork settings in "Jam.") Beneath Powell is Woody Herman's band in a Swiss chalet hunk from 20th Century-Fox's "Wintertime," and finally a rustic bit from "Thank Your Lucky Stars." Here Spika Jones and his zanies got a good and interesting setting.



SIO MYSTERY:-WHY DON'T TOP CRIS CLICK IN PIX?

(Continued from page 111)

ing voice, his elocution are bad he doesn't attempt to do anything about them. He's Joe Blow, who has stopped more theater shows than all the Hollywood stars put together. He's Joe Blow, who just busted all records at the Hotel Newark and whose latest disk has just hit a hundred thousand.

With all of which, as has been noted, the picture guy is totally unimpressed. At least he's not impressed to the point where he'll make a special effort to get a producer who's strong on the musical aspects of a picture, a writer or group of writers who know something about how to write a band leader into a picture. He's got other things to worry about: The film lead doesn't like that so-and-so male lead mugging thru her best scenes, trying to steal from her; the cost of that rustic set is going to run about a hundred more in labor overtime than he figured. And the band leader gets lost in the shuffle.

So what's the solution? From the band leader's standpoint, it would seem to be that when he starts to make a picture he has to realize he's going into something entirely different from anything he's done before, something that's going to take a lot of new skills and talent which he never had to utilize before, which he may or may not have to begin with. He has to understand that this filmmaking isn't just something he can nonchalantly double into while playing the Palladium. He's got to work at it.

That, of course, brings it down to a question of whether it's worth it financially. He's going to have to spend a lot of time on the Coast if he wants to make the picture grade. Maybe a lot more than he cares to or can afford. Harry James, Kay Kyser and Tommy Dorsey are about the only three name band leaders who seem to have made up their minds to take the picture gamble, and in each of their cases many personal considerations enter into the decisions. In each of the three cases, too, it cannot be said that they have come along too rapidly. RKO's attempts to make a Harold Lloyd-type come out of Kay Kyser have met with uneven success at best. James seems to be handled better in each ensuing film. His *Two Girls and a Sailor* part was probably better than any other he's had handed to him. And Tommy Dorsey, who playing the picture game consistently, has yet to get really competent treatment from the film makers. Maybe it just isn't worth the time, effort and sacrifices a music man must make to hit the Hollywood jackpot. But until it becomes worth while, until orchestra put in that time and effort, and until the film makers in turn put in more time and effort on band leader parts in pix, the crop of one-featured films won't improve much.

Until that time the leaders will grip, and so will the movie moguls . . . and both their squawks will be largely justified.



More examples: At the top, Milt Britten's xanias in their chair and instrument breaking routine from Paramount's "Riding High." Duke Ellington and his gang in a standard shot from Columbia's "Reveille With Beverly." Below, left to right, are three more examples of leaders in actor roles: Bob Crosby and Jane Frazee in a scene from Columbia's "Kansas City Kitty"; Benny Goodman and Alice Faye in 20th Century's "The Gang's All Here"; and June Allyson, Harry James and Gloria DeHaven in an eye-catching set from "Two Girls and a Sailor."



LEGIT BUILD-UP PAYS MUSICSTARS

Legit musicals don't pay top money to the songbirds they use, but the build-up is worth \$\$\$ in niteries, pix, radio dates

By Bill Smith

MUSICIANS, comics and singers of both sexes constantly pull all sorts of strings to get into a Broadway musical. Big reason for this angle hunt is that the legit stage frequently gives the performers the necessary fillip that throws them into the top money.

Legit pay is seldom high for the Johnny-Come-Lately. But it is thru legit that performers can get the juicy radio and possibly flicker deals that pay off. Performers working three or four shows a day in a night club look forward to the day when they'll only do one show a night and two matinees.

**Celeste Holm
Collects Plenty**

But the biggest lure is the legit build-up which can get the individual into night spots or a vaude tour for considerably more dough. In some cases a legit performer with no previous niterly experience can go into a night club and pull down a handsome piece of change. A case in point is Celeste Holm. Gal got her start in legit. Stayed in legit. But it was her work in *Oklahoma* that got her the Persian Room nod. Now in addition to pulling down an estimated \$500 weekly from the Theater Guild, she collects another \$1,000 or so from the Plaza for one show a night.

**Musical Was Big
G. Niesen Boos**

Certrude Niesen started working in all sorts of spots,

larges and small. So far as money was concerned the blond canary did okay. But it was her work in *Follow the Girls* that shot her into the limelight. Right now if she wanted to double into an after-theater spot, ops would probably ante up anywhere from \$3,000 to \$3,500 a week.

A male counterpart is Carl Brisson, who also got his build-up via legit. Brisson has a strong set of pipes and an intimate delivery which made him a natural for smart rooms. It was his *Tea for Two* which led him to be drum-thumped as the

older generation's Frank Sinatra and gets him about \$1,500 for niterly work.

A comic who zoomed after his legit break was Jackie Gleason. The fat boy did a good job at the anything-for-a-rough 18 Club. But it was his spot in *Follow the Girls* that led to radio and offers of heavy cash. The \$300 performer of a couple of seasons ago could get \$2,000 or more if he went back to work from a floor.

Luba Malina is another singer who used the legit ladder to get more of the folding stuff. Before Mexican *Hayride* she

wasn't working for exactly peanuts. But it was legit that changed her from just a singer of pop stuff to a seller of spectacles. Just before it shuttered, La Vie Parisienne paid her \$750 for a supper show.

Mary Martin and Betty Hutton are two other song sellers who got their start in another branch of showbiz than the one they began in. Mary Martin knocked around in small spots, but it wasn't until she socked them in a musical with *My Heart Belongs to Daddy* that she became a name. Her work on Broadway led to Hollywood.

Miss Martin is not working now in niteries. But if she wanted to double from *One Touch of Venus* she could write her own ticket.

Betty Hutton probably got a fast bid when she fronted for Vincent Lopez. While the legit field wasn't directly responsible for her rise, another branch, the flickers, gave her her chance. On a recent p.-a. tour the blond soprano was sold for \$12,500.

**Radio Also Draws
Singer From Legit**

Radio is another outlet that draws most of its talent from the legit field. Occasionally a niterly singer breaks into the air waves without a legit build-up. But the cases are rare and frequently represent smart work by a hep agent.

In actual dollars and cents legit seldom puts it on the line. Its big selling talk is billing. But it is that kind of billing that attracts flicker and radio bids.

Danny Kaye, for example, was well known in niteries. Yet it was his work in *The Lady in the Dark* that got him into the upper bracket class.

The list of acts that beat their brains out working night spots who finally cash in on their legit billing would fill a library. Niterly ops are smart cookies. They won't put heavy dough on the line unless the performer is name. And to become a name he has to get this nationwide publicity that legit pays off with.



➤ Luba Malina is a good example of a tune-selling lady who did okay with legit. After a neat series of performances in "Mexican Hayride," with appropriate rave notices, she did a stint at La Vie Parisienne, now shuttered New York niterly, at the nice price of \$750 per supper show. Legit dough wasn't anything like that, but the "Mex Hayride" build-up made the Malina bombshell worth that kind of \$\$\$ to the niterly.

➤ Practically everyone in showbiz remembers Mary Martin's sock performance of "My Heart Belongs to Daddy" on the Broadway stage, and everyone knows how this combination strip-song sensation skyrocketed the Texas gal to the top. She's since become a top pie name, a hot disk seller, and has done an occasional high-priced personal appearance in such spots as New York's Rainbow Room and a few choice others. She's currently the Venus of "One Touch of Venus," successful legit musical.



MUSIC SELLS LEGIT

Platter singles and albums of tunes from musicals by shows' stars hypo interest

By Bob Francis

LEGIT and music are indulging a hearty handshake. Legit—or musical legit to be exact—has discovered that it has been neglecting a grand selling job of itself to the hinterlands via the plattered music route. So there's been an awakening which is working toward starting coin profits for equal advantage on both sides of the fence.

There is nothing absolutely new in the combo. Back in the pre-20s college dormitory victrolas were squawking out *Girl On the Magazine Cover* and similar hit numbers from current song-and-dancers. However, the pitch was different. The platters were top-hit, ran-

dom selections which were pop favorites before they were waxed. It was the song that was selling and not the show. Also, the vocals were frequently by recording artists who had never paced a musical comedy stage—least of all in the show the tune was from.

New Waxing Entire Show

The current angle is smarter. Instead of sporadic platterling, a whole show is waxed and packaged as an album—and the vocals are chanted by the songsters who might make them click over the footie. Result: the "direct from Broadway"

sales pitch is on a future downbeat; the sticks are already whistling and strumming the tunes that they got via the radio platter-jockey route or the recordings they have bought for their home machines, before a Broadway show has sniffed the wind for a trek to the back-blocks. The pop melodies have sold the show long before it gets to them, and even if they don't get star names in a No. 2 or 3 company, they'll pack their local theaters to hear 'em.

Decca Started The New Trend

The start was made a few seasons back when Decca released an album of *Porgy and Bess* with Todd Duncan, the late Anne Brown and the Eva Jessye Choir in the chant assignments and Alexander Smallens conducting the ork-

The Gershwin pop-classes went over so hot that two follow-up albums were put on the market. They are still in top demand after three or four years and average sales run to three or four thousand copies a month.

The next couple of tries weren't quite as successful. Ethel Merman and young Joan Carroll albumed hits from *Panama Hattie* and *Hildegarde* waxed selections from *Let's Face It* and *By Jupiter*. However, there was plenty in them to prove to Decca that they were on the right track and certainly the experiments did the shows some good.

1943 Season Made Legit Disk-Conscious

However, it wasn't until last season that legit became thoroughly disk-conscious. The first hit to dip into the gravy

boat on the new promotion scheme was the Theater Guild's *Oklahoma*. And it dipped deep. The album, covering all the show's top musical numbers sung by Alfred Drake, Joan Roberts, Howard da Silva and Lee Dixon, of the New York cast, started off at a sales rate of 60,000 a week with dealers screaming for more. Nearly a year later, sales are still good and Decca is confident that they'll shortly pass the half-million mark.

A half-dozen other Stem song-and-dancers were quick to see the writing on the wall and sign up with Decca before the ink was hardly dry on that waxer's Petrillo contract. One *Torch of Venus* was the next to climb on the bandwagon with a book of disks by Mary Martin and Kenny Baker. *Winged Victory* followed suit.

(Continued on page 116)



At left June Havoc, "Mexican Hayride" star, conveys some of this quality of cuteness on the Decca disks in the album made of the tunes in the musical by the show's stars. And below "Oklahoma" stars in the "Surrey With the Fringe on the Top" bit from the musical. This tune was one of the best in both the show and the record album. Music selling via disks by performers such as these makes customers for legit musicals wherever they show from Coast to Coast.



TO THE NATION



From stage to wax is illustrated by the pix above and below. Top shows Mary Martin, Kenny Baker and dancers in a scene from the musical "One Touch of Venus," and below Venus herself, in person, autographs albums of records made of tunes from the show by the show's stars. Those album buyers become No. 1 customers at the box office if they haven't seen the show, and similarly show-goers become No. 1 prospects for the album. It's a solid music-legit handshake. At left Arthur Drske and Joan Roberts in the marriage bit from "Oklahoma."



MUSIC SELLS LEGIT TO THE NATION

(Continued from page 114)

with recordings by its All-Soldier Chorus and Orchestra. Such top-making operetta stars as Kitty Carlisle, Wilbur Evans, Felix Knight and Lisette Veron were drafted to do the same for *The Merry Widow*. A dozen singers, headed by Muriel Smith, Luther Dixon, Carlotta Francell and Clara Bryant, put *Carmen Jones* into wax. June Havoc, Wilbur Evans and Corinna Mura did the same for *Mexican Hayride*. And last to get in under the wire was *A Connecticut Yankee* with Dick Foran, Vivienne Segal, Robert Chisholm, Vera-Ellen, Chester Stratton and Julie Warren cutting a revival of the Rodgers and Hart tunes.

Carmen Bearer-Up To Oklahoma

On the basis of current Decca reports *Carmen* is the runner-up to the fabulous *Oklahoma*. Diskers confidently expect the combo of Bizet melodies and Hammerstein lyrics to better 200,000 copies. It will be a nice wedge, when Billy Rose gets ready to take his troupe across-country. The others are not quite so spectacular, but are doing a healthy and hefty platter biz. With the exception of *Yankee*, which has lagged behind possibly because of a late start, Decca expects all of them to tally well over the 50,000 mark.

Plenty Air Plays Result From Albums

In any event, the importance of all this to musical legitism can't be gauged by the block side of the record sales ledger. The albums are a boon to platter-jockeys who have been spinning them regularly. The air

plugs result not only in an increased demand for waxings, but in familiarizing John Q. Public from small city to tank town with the musical hits. There isn't much question that the record approach has been in great part responsible for more than one top-flight tune from a song-and-dancer to make and hold a spot on the *Hit Parade*, which anyone will agree is publicity that can do a musical show no harm at all.

Tunes From Four Shows Make Hit Parade

From last January to July, four of the Steam biggies had tunes aired on *Parade*. *Oklahoma* led with two. *People Will Say We're in Love*, and *Oh, What a Beautiful Morning* both held a place thru the whole month of January and the latter carried over thru the first three weeks of February. *Speak Low*, from *Venus*, made the grade for a week of each month. But it took *Mexican Hayride*'s pop showpiece, *I Love You*, to outstay them all. *I Love You* climbed into the program at the beginning of March and stuck right thru to the first of July.

All Add Up To Promotion

So one thing leads to another—and they all add up to promotion. Cut it up anyway you like, it's a move that's good for the road and good for legit. Also, it is cash register music for Decca and the other waxing companies, when the litter get around to trying it. The sheet music publishers get in on the gravy, too. Now that legit and the music biz have struck palms, they ought to make it a trip that will never let go.



A top comedy bit from "Mexican Hayride," with June Havoc vocalizing and top comic Bobby Clark lending that master touch to the scene. "Hayride," "Oklahoma," "Venus" are just three examples of how music made new customers for Broadway musicals and their road-show companies. "Carmen Jones" was another outstanding case in point. Below at left is a dance scene from "Venus" and at right the finale of one of the high song-and-dance points from "Oklahoma."



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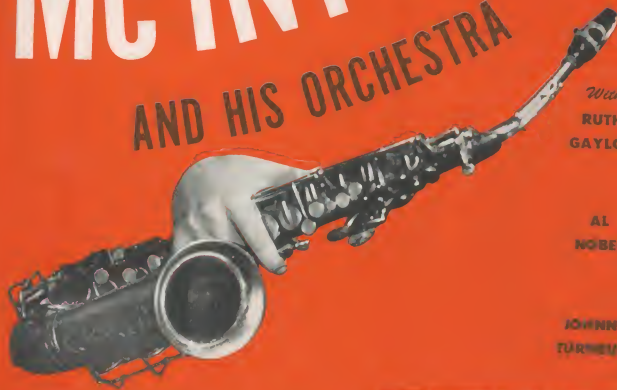
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PRODUCERS & DIRECTORS OF FILMS

Includes producers and directors of shorts as well as feature-length films using bands and singers or films placing emphasis on specific tunes. Films released from September, 1943, to September, 1944.

Auer, John H. Seven Days Ashore (RKO)	Clive, Edw. F. Crazy House (Universal) Ghost Catchers (Universal) Hat Check Honey (Universal) Swingtime Johnny (Universal)	Edleman, Lon You Were Never Lovelier (Columbia)	Goetz, Walter H. Call of the South Seas (Republic)	Jacobs, William Shine On, Harvest Moon (Warner Bros.)
Barish, Leon A Tornado in the Saddle (Columbia) Riders of the Northwest (Republic) Saddies and Sagebrush (Columbia) The Lone Prairie (Columbia)	Cohen, Albert J. Atlantic City (Republic) Casanova in Burlesque (Republic) Sleepy Lagoon (Republic) The Fighting Seabees (Republic)	Edwards, Harry D. Career Girl (PRC) Dixie Jamboree (PRC)	Goldsmith, Ken Always a Bridesmaid (Universal)	Jones, Paul True To Life (Paramount)
Barton, Charles Beverly With Beverly (Columbia) She Has What It Takes (Columbia) What's Buzzin', Cousin? (Columbia)	Colmes, Walter Harvest Melody (PRC) Treaders (Republic)	English, John Call of the South Seas (Republic)	Goldwyn, Samuel Up in Arms (RKO)	Kane, Joseph Cowboy and the Senorita (Republic) Hands Across the Border (Republic) Main From Music Mountain (Republic) Song of Nevada (Republic) Yellow Rose of Texas (Republic)
Beaudine, William Not Rhythmic (Monogram)	Collins, Lew Sweethearts of the U. S. A. (Monogram)	Feldman, Charles K. Follow the Boys (Universal)	Goodwin, Leslie Casanova in Burlesque (Republic) Harris in the Spring (RKO) Romancing Along (RKO)	Kenton, Eric C. Always a Bridesmaid (Universal) Crazy House (Universal)
Benedict, Howard Larceny With Music (Universal) Never a Dull Moment (Universal)	Connolly, Hobby United States Coast Guard Band (Warner Bros.) United States Merchant Marine Cadet Band (Warner Bros.)	Feltz, Feist Parson My Rhythm (Universal) This Is the Life (Universal) You're a Lucky Fellow Mr. Smith (Universal)	Could, Dave United States Marines on Review (Warner Bros.)	Kirsch, Philip The Sultan's Daughter (Monogram)
Bennett, Hugh Mardi Gras (Paramount)	Cowan, Will Hat Check Honey (Universal)	Fellows, Robert Stop Live! (RKO)	Grey, Harry Cowboy and the Senorita (Republic) Hands Across the Border (Republic) Main From Music Mountain (Republic) My Best Gal (Republic) Song of Nevada (Republic) Three Little Sisters (Republic) Yellow Rose of Texas (Republic)	Kohlmar, Fred Let's Face It (Paramount) Riding High (Paramount)
Berke, William Tornado (Paramount)	Cronwell, John Since You Went Away (United Artists)	Ferguson, Norman Salvador Amigos (Walt Disney)	Greer, Louis Bordertown Trail (Republic) Call of the Rockies (Republic)	Lanmont, Charles Chip Off the Old Block (Universal) Top Man (Universal)
Berkeley, Busby The Gang's All Here (20th Century)	Cummings, Irving Sweet Rosie O'Grady (20th Century)	Fier, Jack What's Buzzin', Cousin? (Columbia) Frontier Pury (Columbia) Parson My Gun (Columbia) Riding Thru Nevada (Columbia)	Greer, Frank Hi, Good Lookin' (Universal) She's For Me (Universal)	Landfield, Sidney Let's Face It (Paramount)
Berne, Joseph Lucky Cowboy (Paramount)	Cummings, Jack Bathing Beauty (MGM) Broadway Rhythm (MGM) I Dood It (MGM)	Fitzpatrick, James A. A Night in Mexico City (Warner Bros.)	Harburg, E. Y. Meet the People (MGM)	Lebaron, William Pin Up Girl (20th Century) The Gang's All Here (20th Century) Wintertime (20th Century)
Berke, William A Tornado in the Saddle (Columbia) Frontier Pury (Columbia) Parson My Gun (Columbia) Riders of the Northwest (Columbia) Riding Thru Nevada (Columbia) Robin Hood of the Range (Columbia) Saddies and Sagebrush (Columbia) The Fighting Buckaroo (Columbia) The Lone Prairie (Columbia)	Curtis, Michael This Is the Army (Warner Bros.)	Flory, Robert The Desert Song (Warner Bros.)	Harris, Louis Lucky Cowboy (Paramount) Mardi Gras (Paramount)	Lebrog, Reginald She's For Me (Universal)
Blake, B. K. Community Sing Series (Columbia)	Del Ruth, Roy Broadway Rhythm (MGM)	Fox, Wallace W. Sweethearts of the U. S. A. (Monogram) Men on Her Mind (PRC)	Hartman, Don Up in Arms (RKO)	Leisen, Mitchell A. Lady in the Dark (Columbia)
Blanchfield, Richard Lady in the Dark (Paramount)	DeSylva, Bud Lady in the Dark (Paramount)	Freed, Arthur Best Foot Forward (MGM)	Hartmann, Edmund T. Ghost Catchers (Universal)	Lewis, Joseph H. Minstrel Man (PRC)
Borazage, Frank His Butler's Sister (Universal)	DeSylva, Arthur Campus Rhythm (Monogram) The Sultan's Daughter (Monogram)	Faller, Lester You Can't Take Love (Paramount)	Hellinger, Mark Thank Your Lucky Stars (Warner Bros.)	Lilly, Edw. You're a Lucky Fellow, Mr. Smith (Universal) Hi, Good Lookin' (Universal) Larceny With Music (Universal) Moonlight in Vermont (Universal) Never a Dull Moment (Universal) Sing a Jingle (Universal)
Brahn, John Wintertime (20th Century)	Dolan, Scott R. Lady in the Dark (Monogram)	Gilroy, Bert Harris in the Spring (RKO) Music Will Tell (RKO) Rhythm on the Rampage (RKO) Romancing Along (RKO)	Humberstone, Bruce Pin Up Girl (20th Century)	Lloyd, Ted A Band Is Born (Columbia) Lightning Strikes Twice (Columbia)
Brown, Donald H. Sing, Neighbor, Sing (Republic)	Dwan, Allan Around the World (RKO)		Jackson, Felix His Butler's Sister (Universal)	MacEwen, Walter You Can't Ration Love (Paramount) Halfway to Heaven (Paramount) Lucky Cowboy (Paramount) Mardi Gras (Paramount) Showboat Serenade (Paramount)
Brown, H. J. Kaiserhooker Holiday (United Artists)				McCarty, Ray Atlantic City (Republic)
Brehner, Robert The Desert Song (Warner Bros.)				McDonald, Frank Hoosier Holiday (Republic) O, My Darling Clementine (Republic) Sing, Neighbor, Sing (Republic) Take It Big (Paramount)
Barkett, James The Sultan's Daughter (Monogram)				McLeod, Norman Z. Powers Girl (United Artists)
Barton, Bernard W. Chip Off the Old Block (Universal) Moonlight in Vermont (Universal) Parson My Rhythm (Universal) This Is the Life (Universal) Top Man (Universal)				Madison, Noel Halfway to Heaven (Paramount)
Butler, David Shine On, Harvest Moon (Warner Bros.) Thank Your Lucky Stars (Warner Bros.)				Mellin, Edw. L. Show Business (RKO)
Buzzell, Edward Best Foot Forward (MGM)				Messin, Anthony My Best Gal (Republic)
Cantor, Eddie Show Business (RKO)				Marshall, George And the Angels Sing (Paramount) Riding High (Paramount) True to Life (Paramount)
Chabana, Christy Dixie Jamboree (PRC)				Minnelli, Vincent I Dood It (MGM)
Clark, Carl-wrt She Has What It Takes (Columbia)				Needles, Jim Varieties of Dance (Warner Bros.)

FILM COMPANY MUSICAL DIRECTORS

Columbia	Paramount	Republic
Morris W. Stoloff Columbia Square Hollywood, Calif. 729 Seventh Ave. New York 18, N. Y.	Louis R. Lipstone 6451 Marathon St. Hollywood, Calif. Paramount Bldg. 1501 Broadway New York 18, N. Y.	Walter Scharf 4024 Radford Ave. North Hollywood, Calif. 1780 Broadway New York 19, N. Y.
Walt Disney	RKO-Radio	20th Century-Fox
Charles Wolcott 2409 Alameda Ave. Burbank, Calif. 1270 Sixth Ave. New York 20, N. Y.	Constantin Bakalchikoff 780 Gower Street Hollywood, Calif. 1270 Sixth Ave. New York 20, N. Y.	Alfred Newman Box 900 Beverly Hills, Calif. 444 West 58th St. New York 19, N. Y.
Metro-Goldwyn-Mayer	Producers Releasing Corporation	Universal
Herbert Stothart Culver City, Calif. 1640 Broadway New York 19, N. Y.	Sol Bernie 1234 Santa Monica Blvd. Hollywood, Calif. 825 Madison Ave. New York 22, N. Y.	Ted Cain Universal City, Calif. Rockefeller Center 1250 Sixth Ave. New York 20, N. Y.
Monogram	Warner Brothers	
Edward Kay 1710 Sunset Dr. Hollywood, Calif. 1270 Sixth Ave. New York 20, N. Y.	Leo Furstberg Burbank, Calif. 321 West 44th St. New York 18, N. Y.	

(Continued on page 122)

FILM PRODUCERS & DIRECTORS

Continued from page 121

Grandfather's Folies
(Warner Bros.)
Ell, Parade of the Gay
Nineties (Warner Bros.)
South American Sway
(Warner Bros.)
Sweetheart Serenade
(Warner Bros.)

Newfeld, Sigmund
Swing Hostess (PRC)

Newfield, Sam
Harvest Melody (PRC)
Swing Hostess (PRC)

Nigh, William
Troadero (Republic)

Nugent, Elliott
Up In Arms (RKO)

Parsons, Lindsey
Campus Rhythm (Monogram)
Hot Rhythm (Monogram)

Pesternak, Joseph
Thousands Cheer (MGM)
Two Girls and a Sailor
(MGM)

Perlbarg, William
Sweet Rote O'Grady
(20th Century)

Pine, William
Take It Big (Paramount)
Tornado (Paramount)

Prints, Leroy
Junior Jive Bombers
(Warner Bros.)

Ratoff, Gregory
Something to Shout About
(Columbia)
Song of Russia (Columbia)

Revel, Harry
Minstrel Man (PRC)

Riesner, Charles
Meet the People (MGM)

Roger, Charles R.
Powers Girl (Universal)
Song of the Open Road
(United Artists)

Selven, Eddie
Showboat Serenade
(Paramount)

Santley, Joseph
Goodnight Sweetheart
(Republic)
Here Comes Elmer (Republic)
Jamboree (Republic)
Rosie the Riveter (Republic)
Three Little Sisters
(Republic)

Schaefer, Armand
Here Comes Elmer (Republic)
Hooray Holiday (Republic)
Jamboree (Republic)
O, My Darling Clementine
(Republic)

Rosie the Riveter (Republic)

Schwarz, Jack
Career Girl (PRC)
Dixie Jamboree (PRC)

Schter, William A.
You Were Never Lovelier
(Columbia)

Sclander, Leslie
Bordertown Trail (Republic)
Call of the Rockies
(Republic)

Selznick, David O.
Since You Went Away
(United Artists)

Sidney, George
Bathing Beauty (MGM)
Thousands Cheer (MGM)

Siman, Sylvan S.
Song of the Open Road
(United Artists)

Stanley, Joseph
Sleepy Lagoon (Republic)

Sturr, Irving
Swing Fever (MGM)

Stern, Alfred
Men on Her Mind (PRC)

Stone, Andrew
Sensations of 1945
(United Artists)

Sutherland, Eddie
Follow the Boys (Universal)

DeSylvia, Buddy
Lady in the Dark
(Paramount)

Tanzer, Norman
Girl Crazy (MGM)
Thomas, William
Take It Big (Paramount)
Tornado (Paramount)

Thorpe, Richard
Two Girls and a Sailor
(MGM)

Ulmer, Edgar G.
Jive Junction (PRC)

Wallis, Hal B.
This Is the Army
(Warner Bros.)

Warner, Jack L.
This Is the Army
(Warner Bros.)

Whelan, Tim
Higher and Higher (RKO)
Step Lively (RKO)
Swing Fever (MGM)

White, Eddy
Goodnight, Sweetheart
(Republic)
Pistol Packin' Mama
(Republic)

White, Sam
Reveille With Beverly
(Columbia)

Wilson, Warren
Swingtime Johnny
(Universal)

Twilight on the Prairie
(Universal)

Weekend Pass (Universal)

Woodruff, Frank
Lady, Let's Dance
(Monogram)

Pistol Packin' Mama
(Republic)

Yarbrough, Jean
Hi Ya, Sailor (Universal)
Moon Over Las Vegas
(Universal)

So's Your Uncle (Universal)
South of Dixie (Universal)

Yarbrough, Jean
Hi Ya, Sailor (Universal)
Moon Over Las Vegas
(Universal)

South of Dixie (Universal)
Music Will Tell (RKO)
Rhythm on the Rampage
(RKO)

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- 2 shorts for Columbia.
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BANDS IN FILMS

Includes bands in shorts as well as feature-length films released from September, 1943, to September, 1944.

Ames, Ramsay
Crazy House (Universal)

Armstrong, Louis
Atlantic City (Republic)

Arnheim, Gus
Trocadero (Republic)

Ayers, Mitch
Lady, Let's Dance
(Monogram)

Moonlight and Cactus
(Universal)

Swingtime Johnny
(Universal)

Barrera, Jose
Caribbean Romance
(Paramount)

Baile, Count
Crazy House (Universal)
Reveille With Beverly
(Columbia)
Top Man (Universal)
Choo-Choo Swing (Universal)

Bring, Lou
Lady, Let's Dance
(Monogram)

Britton, Milt
Riding High (Paramount)

Burns, Henry
Lady, Let's Dance
(Monogram)
Hit Tune Serenade
(Universal)

Calloway, Cab
Sensations of 1945
(United Artists)

Carter, Benny
Calling All Stars (Columbia)
Thousands Cheer (MGM)

Chester, Bob
Trocadero (Republic)
Fellow on a Furlough
(Universal)

Cochrane, Nick
Crazy House (Universal)

Coleman, Emil
All Star Melody Masters
(Warner Bros.)
South American Way
(Warner Bros.)

Crosby, Bob
Pardon, My Rhythm
(Universal)
Reveille With Beverly
(Columbia)
Thousands Cheer (MGM)

Cugat, Xavier
Bathing Beauty (MGM)
Two Girls and a Sailor
(MGM)
You Were Never Lovelier
(Columbia)

D'Arago's Girl Ouch.
You Can't Reason Love
(Paramount)

Dorsey, Jimmy
Four Jills in a Jeep (20th)
I Dood It (MGM)

Dorsey, Tommy
Girl Crazy (MGM)
Broadway Rhythm (MGM)

Ellington, Duke
Reveille With Beverly
(Columbia)

Ennis, Skinnay

Fields, Shep
Lightning Strikes Twice
(Columbia)

Fio Rito, Ted
Music Will Tell (Republic)
Rhythm on the Rampage
(Republic)

Fisher, Freddie
Freddie Fisher and His Band
(Warner Bros.)
Jamboree (Republic)
Seven Days Ashore
(Republic)
The Sultan's Daughter
(Monogram)

Frimal, Rudolph, Jr.
Sweetheart Serenade
(Warner Bros.)

Garber, Jan
Here Comes Elmer (Republic)
So's Your Uncle (Universal)
Sweet Jam (Universal)

Goodman, Benny
Powers Girl (United Artists)
Sweet and Lowdown (20th)
The Gang's All Here (20th)

Harris, Phil
Harris in the Spring
(Republic)
Romancing Along (Republic)

Herman, Woody
Powers Girl (United Artists)
Wintertime (20th)

Hoff, Carl
South American Way
(Warner Bros.)

Hoosier Hot Shots
Hoosier Holiday (Republic)

James, Harry
Bathing Beauty (MGM)
Best Foot Forward (MGM)
Two Girls and a Sailor
(MGM)

Jones, Spike
Meet the People (MGM)
Thank Your Lucky Stars
(Warner Bros.)

Jordan, Louis
Follow the Boys (Universal)

Jurgens, Dick
United States Marines on Re-
view (Warner Bros.)

Kaye, Sammy
Song of the Open Road
(United Artists)

Kenton, Stan
Radio Melodies (Universal)

King, Henry
Sweethearts of the U. S. A.
(Monogram)

Kyer, Kay
Around the World (Republic)
Swing Fever (MGM)
Thousands Cheer (MGM)

La Cucaracha Trio
A Night in Mexico City
(Warner Bros.)

LeBaron, Eddie
Harmon Melody (PRC)
Lady, Let's Dance
(Monogram)

She's For Me (Universal)
Trocadero (Republic)

Lewis, Ted
Follow the Boys (Universal)
Hip, Hip, Hokeyay (Universal)

Lewis, Texas Slim
Pardon My Gun (Columbia)

Luther, Johnny
The Fighting Buscaroo
(Columbia)

MacNamara's Band
Community Sing Series 7
No. 8 (Columbia)

McIntyre, Hal
A Band Is Born (Columbia)

Majorities All Girl Band,
The
Crazy House (Universal)

Malneck, Matty
Trocadero (Republic)

Manone, Wingy
Hi Ya, Sailor (Universal)

Mercerblum, Peter
Song of Russia (MGM)

Miller, Eddie
Sweet Swing (Universal)

Misewitch, Borrah
Top Man (Universal)

Martin, Freddie
What's Buzzin', Cousin
(Columbia)

Monroe, Vaughn
Meet the People (MGM)

Nelson, Ozis
Hi, Good Lookin' (Universal)
Honeymoon Lodge
(Universal)
Take It Big (Paramount)

Noble, Lighton
Crazy House (Universal)

Nolan, Bob
Cowboy and the Senorita
(Republic)
Hands Across the Border
(Republic)
Man From Music Mountain
(Republic)
Song of Nevada (Republic)
Yellow Rose of Texas
(Republic)

Ohman, Phil
Sweethearts of the U. S. A.
(Monogram)

Owens, Harry
Hat Check Honey (Universal)

Powell, Teddy
Melody Garden (Universal)

Prima, Louis
New Orleans (Universal)

Reichman, Joe
South American Way
(Warner Bros.)

Riley, Mike
Sleepy Lagoon (Republic)

Rio de Janeiro Samba Band
Saludos Amigos
(Walt Disney)

Slack, Freddie
Follow the Boys (Universal)
Hat Check Honey (Universal)
Reveille With Beverly
(Columbia)
Seven Days Ashore
(Republic)

Spiwak, Charlie
Follow the Boys (Universal)
Pin Up Girl (20th)

Teagarden, Jack
Hi, Good Lookin', (Universal)
So's Your Uncle (Universal)
Stars and Violins (Universal)
Twilight on the Prairie
(Universal)

Vallee, Licut. Rudy,
U.S.C.G.R.
United States Coast Guard
Band (Warner Bros.)

Weems, Licut. (J. G.) Ted
The U. S. Merchant Marine
Cadet Band (Warner Bros.)

Weems, Ted
Hat Check Honey (Universal)
Atlantic City (Republic)

Wills, Bob
A Torpedo in the Saddle
(Columbia)
The Lone Prairie (Columbia)
Riders of the Northwest
Mounted (Columbia)
Saddles and Sagebrush
(Columbia)

Wilson, Teddy
Something to Shout About
(Columbia)



IS BIGGER THAN EVER

JACK

TEAGARDEN
"The King
of the
Blues
Trombone"
and his ORCHESTRA

FRANK HORRINGTON

ON DRUMS

The Trombone Choir

and

NORMA TEAGARDEN

AT THE PIANO

Direction of

Music Corporation of America

THE FUTURE OF JUKE BOX PICTURES

Industry develops despite bad start and wartime handicaps. No competition seen for disk juke. Rigid censorship rules already enforced as far-sighted pix producers plan to use top talent.

By Maynard Roulter



Sound film in the juke box movie machine have been made of many leading artists—and enjoyed by others—here's Lanny Ross look-listening.

ON THE editorial page of *The New York Post*, February 20, 1940, appeared an editorial which read, in part: "This is just a warning to get prepared for an important change in a major aspect of American civilization. There is a strong possibility that within a few months the nickel automatic phonograph will be outmoded. . . . Plans are being made to supplant the phonograph with a coin-operated sound movie projector. For a dime the patron could not only hear his favorite band playing Nyah, Nyah, *Said the Little Fox* but see it as well."

One Service
From Street to Beginners

This was but one of the many news stories and editorials that flooded the nation's press following the introduction of the Panoram by Mills Novelty Company with an unprecedented failure of publicity in the spring of 1940. During the year that followed no less than 17 manufacturers announced coin-operated movie machines. Twenty-eight firms announced plans for making films for the machines. Both the IATSE and IBEW claimed jurisdiction over servicing the machines. AFM, AGVA and SAG all hurriedly set up rules and regulations to govern members appearing in films for the machines. Theater owners pessimistically predicted the machines would hurt their business, and in some States started to pressure legislatures to clamp heavy taxes on the device, or make it mandatory that buildings housing the machines conform to the same regulations governing theaters. One obstacle after another was being hurled into the path of

the newborn brain child of American inventive genius.

What happened following this stormy birth of the movie machine? Most of the firms who announced new machines with "full electricity" and countless other gadgets, turned out to be stock promotions of sharpshooters trying to snare easy dough. Others never got their machines out of the experimental lab. With a limited output of machines in prospect, most film companies forgot about their plans, too. When manufacture of the machines halted in April, 1942, only Mills was turning out an appreciable number. Only Soundies Distributing Corporation—a Mills affiliate—was producing films on a regular weekly schedule.

There's no doubt but that the war years have enabled the industry to put down its grass roots and make definite plans for its future. Based on a survey made by *The Billboard* in June of this year, the industry faces an immediate war-and-end demand for 18,000 machines—better than five years' production at the pre-war rate. Operators also showed marked interest in an earlier survey on post-war equipment wants for a combination movie and phonograph machine as well as for a selective movie machine—something which definitely is in the works for the post-war market.

Limited Market Squeezes Film Budgets

That the recent number of movie machines on location will zoom after the war is certain. How fast, depends only on what production schedules manufacturers can set up. Translated into films and talent, this means bigger budgets for producers with higher priced acts,

bands, etc., to be used. Soundies execs have been frank to admit that present films are geared to a low budget because of necessity. With less than 3,000 machines now in use and an average rental of \$4.50 for a reel of eight choros per week, budgets have to be kept within bounds for film costs to be amortized. Nevertheless films made during the past year have starred such names as Lawrence Welk, Louis Jordan, Jerry Wayne, Modernaires, King Cole Trio, Al Tress, Spade Cooney and others.

Machines' Success Hinges on Quality Pix

But it won't always be this way. George Uieigin, general manager of Soundies, states that the major post-war objective of his firm is to produce better pictures. "Success of Panoram operations," he points out, "hinges directly on the quality of the pictures in the machine. Nothing will help the industry more than top pictures and, conversely, nothing can harm more than films that are bad technically or in poor taste."

He also points out that as soon as more machines are put in operation, Soundies, naturally, will be in the market for the best talent obtainable. In detailing Soundies film policy, Uieigin pointed out that the firm's contracts with all independent producers specifically state they must adhere to the "Rise formula" which governs productions of all major film firms. Films must also be produced with full regard for standards of decency and shall be acceptable to censorship boards. Contract also holds pro-

ducer liable for damages incurred as result of any film failing to obtain censors' okay.

Before any Soundies film is released to operators it is first sent out to censorship boards in Ohio, New York, Pennsylvania, Virginia, Maryland, Kansas, Chicago and Kansas City—all the boards there are. If these boards demand any changes they are made before film is released to operators, but should the film fail to pass any of the boards it is then scrapped. All posters and other advertising matter aimed to help promote play on the machines is also submitted for censorship before being released. "Since 70 per cent of the movie machines in operation are located in States where censorship laws apply, it is only natural that films acceptable in these areas are the same that go out to operators in other parts of the country," Uieigin pointed out.

Ready Future for Top Music Names

Like the juke box, however, dividends which movie machines will pay to the talent industry in the post-war will not be calculated solely on a cash basis. It's quite possible that a noteworthiness of these machines will prove to be a "break-in" circuit for budding film stars. Leading band and singers, too, will undoubtedly find that popularity on the post-war movie machines "network" will mean bigger turnouts when they play one-nighters or make personal appearances at theaters, just as big disks on the juke box net has paid off.

Many ways in which industry, too, can put these machines to use in marketing and actually selling their products will mesh a future for talent in the production of industrial films, because such efforts will primarily have to be styled along strict entertainment lines. Here, too, the groundwork has been laid during the war since the Office of War Information has released several films, but Soundies Distributing Corp. to boost recruiting, sell bonds and otherwise promote the war effort via movie machines.

Other Post-War Uses To Benefit Talent

Mechanical Improvement, new manufacturers, new uses for the machines, etc., will come—but right now certain basic facts already are inconceivable: (1) That movie machines are here to stay because they have been found to be a profitable investment. (2) That they will not hurt the automatic phonograph, but, in turn, supplement it. (3) That instead of hurting the movie house operators, it has helped make the public more picture conscious. (4) That production schedules of three minute films can be maintained on a weekly basis of a sufficiently high quality to keep the public eager to see the latest releases. (5) That band, singer and other performers can look to future "bookings" from this field which means not only an additional source of income but of greatest importance—a means of displaying their talents before millions of people with whom sustaining popularity is a "must" if financial appearance are to pay off.

SINGERS IN FILMS

Includes singers and singing groups in shorts as well as feature-length films released from September, 1943, to September, 1944.

- Allyson, June**
Best Foot Forward (MGM)
Girl Crazy (MGM)
Meet the People (MGM)
Thousands Cheer (MGM)
Two Girls and a Sailor (MGM)
- Andrews Sisters**
Atlanta's Bridesmaid (Universal)
Follow the Boys (Universal)
Moonlight and Cactus (Universal)
Swingtime Johnny (Universal)
Austin, Gene, and the Sherrill Sisters
Moon Over Las Vegas (Universal)
Austin, Vivian
Moonlight in Vermont (Universal)
Rabbit, Harry
Around the World (RKO)
Baker, Belle
Atlantic City (Republic)
Bombadiers, The
Weekend Pass (Universal)
Bowers, Ken
Best Foot Forward (MGM)
Broadway Rhythm (MGM)
Britton, Barbara
Showboat Serenade (Paramount)
Brooks, Bobby
Crazy House (Universal)
Scout of Dixie (Universal)
This Is the Life (Universal)
Top Man (Universal)
Canova, Judy
Sissy Lagoon (Republic)
Carlide, Kitty
Larceny With Music (Republic)
Carroll, Georgia
Around the World (RKO)
Carter, Ben, Choir
Crazy House (Universal)
Dixie Jambores (PRC)
Cassell, Walter, and the Key Men
Community Sing Series 7, No. 4 (Columbia)
Chandler, Mimi
And the Angels Sing (Paramount)
Clancy Trio
Hi Ya, Sailor (Universal)
Clark, Judy
Minstrel Man (PRC)
Cole, Lester, and the Debutantes
Moon Over Las Vegas (Universal)
Conway, Julie
Around the World (RKO)
Cornell, Lillian
Sweetheart of the U. S. A. (Monogram)
Crosby, Bing
Going My Way (Paramount)
Curtis, Ken
Lightning Strikes Twice (Columbia)
Daley, Cass
Riding High (Paramount)
Dandridge, Dorothy
Atlantic City (Republic)
Davis, Jimmie, and His Rainbow Ramblers
Riding Thru Nevada (Columbia)
Davis, Jimmy, and His Singing Buckaroos
Frontier Purr (Columbia)
Dw, Dennis
Sissy Lagoon (Republic)
D-Haven, Florida
Best Foot Forward (MGM)
Broadway Rhythm (MGM)
Step Lively (RKO)
Thousands Cheer (MGM)
Two Girls and a Sailor (MGM)
- Delta Rhythm Boys**
Crazy House (Universal)
Follow the Boys (Universal)
"Good Looking" (Universal)
Hi Ya, Sailor (Universal)
So's Your Uncle (Universal)
Weekend Pass (Universal)
Community Sing Series 8, No. 2 (Columbia)
Denny, Carl
A Band Is Born (Columbia)
Diamond, Leo, and His Solidaires
Sweet Rosie O'Grady (20th)
Hi Ya, Sailor (Universal)
Weekend Pass (Universal)
Dix, Tommy
Best Foot Forward (MGM)
Downey, Morton
Ghost Catchers (Universal)
Downs, Johnny
Harvest Melody (PRC)
Troadero (Republic)
Drake, Donna
Hot Rhythm (Monogram)
Drake, Tom
Two Girls and a Sailor (MGM)
Durbish, Deanna
His Butler's Sister (Universal)
Christmas Holiday (Universal)
Eberly, Ray
Hi Ya, Sailor (Universal)
Eberly, Bob
Dood It (MGM)
Eddy, Nelson
Knickerbocker Holiday (United Artists)
Evans, Dale
Cashnow in Burlesque (Republic)
Cowboy and the Senorita (Republic)
Fay, Alice
Four Jills in a Jeep (20th)
The Gangs All Here (20th)
Fiddlin' Men
The Lone Prairie (Columbia)
Fields, Benny
Minstrel Man (PRC)
Forrest, Frank
Take It Big (Paramount)
Foster, Susanna
This Is the Life (Universal)
Top Mac (Universal)
Foy, Eddie Jr.
And the Angels Sing (Paramount)
Four Society Girls
Sing a Jingle (Universal)
France, Jane
Boats the Riveter (Republic)
Garland, Judy
Girl Crazy (MGM)
Thousands Cheer (MGM)
Gibson, Julie
Hail the Conquering Hero (Paramount)
Lucky Cowboy (Paramount)
Gray, Dolores
Mr. Skiffington (Warner Bros.)
Grayson, Kathryn
Thousands Cheer (MGM)
Hacker Duo
Hi Ya, Sailor (Universal)
Haines, Connie
Moon Over Las Vegas (Universal)
Twilight on the Prairie (Universal)
Haley, Jack
Higher and Higher (RKO)
Take It Big (Paramount)
- Havoc, June**
Cashnow in Burlesque (Republic)
Haymes, Bob
Two Out of the Blues (Columbia)
Haymes, Dick
Four Jills in a Jeep (20th)
Heather, Jean
Going My Way (Paramount)
Hilliard, Harriet
Hi, Good Looking (Universal)
Honeymoon Lodge (Universal)
Swingtime Johnny (Columbia)
Take It Big (Paramount)
Horne, Lena
Around the World (MGM)
Broadway Rhythm (MGM)
I Dood It (MGM)
Thousands Cheer (MGM)
Two Girls and a Sailor (MGM)
Hughes, Mary Beth
Men On Her Mind (PRC)
Hutton, Betty
And the Angels Sing (Paramount)
Let's Face It (Paramount)
James, Ida
Troadero (Republic)
Jean, Gloria
Ghost Catchers (Universal)
Moonlight in Vermont (Universal)
Pardon My Rhythm (Columbia)
Johnson, Van
Two Girls and a Sailor (MGM)
Johnston, Johnnie
Halfway to Heaven (Republic)
Mama From Music Mountain (Republic)
Showboat Serenade (Paramount)
You Can't Ration Love (Paramount)
Jones, Allan
Crazy House (Universal)
Larceny With Music (Universal)
Sing a Jingle (Universal)
You're a Lucky Fellow, Mr. Smith (Universal)
Jordan, Jack
Best Foot Forward (MGM)
Kabille, Ish
Around the World (RKO)
Kaye, Danny
Up In Arms (MGM)
Kelly, Nancy
Show Business (RKO)
Tornado (Paramount)
King Cole Trio
Here Comes Mister (Republic)
Pistol Packin' Mama (Republic)
King Sisters, The
Larceny With Music (Universal)
Meet the People (MGM)
Kines Men, The
Girl Crazy (MGM)
Hi Ya, Sailor (Universal)
Sing a Jingle (Universal)
You're a Lucky Fellow, Mr. Smith (Universal)
Lane, Rosemary
Harvest Melody (PRC)
Troadero (Republic)
Langford, Frances
Career Girl (PRC)
Dixie Jambores (PRC)
Never a Dull Moment (Universal)
This Is the Army (United Artists)
Lanna, Corinna
Passage to Marsella (Warner Bros.)
Lawrence, Robert
Song of Russia (MGM)
- Lee, Mary**
Cowboy and the Senorita (Republic)
Song of Nevada (Republic)
Three Little Sisters (Republic)
Lynn, Diana
And the Angels Sing (Paramount)
McBride, Donald
Best Foot Forward (MGM)
McCabe, Betty
Moonlight in Vermont (Universal)
McGuire, Marcy
Seven Days Ashore (RKO)
MacDonald, Jeannette
Cairo (RKO)
Follow the Boys (Universal)
Malone, Ray
Moonlight in Vermont (Universal)
Manning, Irene
The Desert Song (Warner Bros.)
Mara, Adele
Revel With Beverly (Columbia)
You Were Never Lovelier (Columbia)
Martin, Janet
Call of the South Seas (Republic)
Martin, Mary
True to Life (Paramount)
Nelson, Sally (Quartet)
Around the World (MGM)
Maxwell, Marilyn
Around the World (MGM)
Miller, Ann
Revel With Beverly (Columbia)
What's Buzzin', Cousin? (Columbia)
Miller, Glenn, Singers
Crazy House (Universal)
Miranda, Carmen
Four Jills in a Jeep (20th)
The Gang's All Here (20th)
Mitchell, Robert, "Boy Choir"
Sweet Rosie O'Grady (20th)
Monroe, Lucy
Community Sing Series 8, No. 3 (Columbia)
Moore, Constance
Atlantic City (Republic)
Show Business (RKO)
Morse, Ella Mae
Ghost Catchers (Universal)
Revel With Beverly (Columbia)
South of Dixie (Universal)
Musie Malda, The
Boogie Holiday (Republic)
Jambores (Republic)
Nelsen, Gertrude
Take It to the Army (Warner Bros.)
Nolan, Bob and the Sons of the Pioneers
Cowboy and the Senorita (Republic)
Hands Across the Border (Republic)
Man From Music Mountain (Republic)
Song of Nevada (Republic)
Yellow Rose of Texas (Republic)
Nevis, Donald
Sweetheart of the U. S. A. (Monogram)
O'Brien, Virginia
Meet the People (MGM)
Thousands Cheer (MGM)
Two Girls and a Sailor (MGM)
O'Connell, Helen
I Dood It (MGM)
O'Connor, Donald
Chip Off the Old Block (Universal)
This Is the Life (Universal)
Oliveira, Aloysio
Saludos Amigos (Walt Disney)
Parker, Penny
A Band Is Born (Columbia)
Pearson, Gogie
Campus Rhythm (Monogram)
Powell, Dick
Meet the People (MGM)
Riding High (Paramount)
True to Life (Paramount)
Powell, Jane
Song of the Open Road (Warner Bros.)
Radio Rogues, The
O, My Darling Clementine (Republic)
She Has What It Takes (Columbia)
Troadero (Republic)
- Ramirez, Carlos**
Bathing Beauty (MGM)
Two Girls and a Sailor (MGM)
Raye, Martha
Four Jills in a Jeep (20th)
Pin Up Girl (20th)
Regan, Phil
Sweet Rosie O'Grady (20th)
Rhodes, Betty
Halfway to Heaven (Paramount)
Mardi Gras (Paramount)
You Can't Ration Love (Paramount)
Rogers, Roy
Cowboy and the Senorita (Republic)
Hands Across the Border (Republic)
Man From Music Mountain (Republic)
Song of Nevada (Republic)
Yellow Rose of Texas (Republic)
Rogers Trio
Never a Dull Moment (Universal)
She's For Me (Universal)
Ross Sisters, The
Broadway Rhythm (MGM)
Ryan, Peggy
Chip Off the Old Block (Universal)
This Is the Life (Universal)
San Juan, Olga
Caribbean Romance (Paramount)
Scott, Hazel
Something To Shout About (Columbia)
Scully, Frank
Two Girls and a Sailor (MGM)
Sentimentalists, The
Broadway Rhythm (MGM)
Shore, Dinah
Follow the Boys (Universal)
Hip, Hip Hooray (Universal)
Thank Your Lucky Stars (Warner Bros.)
Up in Arms (RKO)
Silly Harmony Four
Crazy House (Universal)
Simms, Ginny
Broadway Rhythm (MGM)
Singer, Frank
Higher and Higher (RKO)
Revel With Beverly (Columbia)
Step Lively (RKO)
Smith, Kate
This Is the Army (Universal)
Song Spinners, The
Community Sing Series 8, No. 4 (Columbia)
Sportmen, The
Here Comes Mister (Republic)
Moon Over Las Vegas (Universal)
Sundstrom, The
Troadero (Republic)
St. Brendan's Boy Choir
Going My Way (Paramount)
Stevens, Rhea
Going My Way (Paramount)
Tailor Malda, The
So's Your Uncle (Universal)
Talent, Ziggy
Swingtime Peeps (MGM)
Terry, Ruth
Goodnight Sweetheart (Republic)
Hands Across the Border (Republic)
Jambores (Republic)
Pistol Packin' Mama (Republic)
Three Little Sisters (Republic)
Tihen, Martha
Swing Hostess (PRC)
Tucker, Sophie
Follow the Boys (Universal)
Vagabonds, The
She Has What It Takes (Columbia)
Wakely, Jimmie, Trio
Boogie Hoosier of the Range (Columbia)
Walker, Nancy
Best Foot Forward (MGM)
Broadway Rhythm (MGM)
Wilder, Virginia
Best Foot Forward (MGM)
Dixie Twins, The
Two Girls and a Sailor (MGM)
Wynn, Nan
Princess O'Rourke (Warner Bros.)
Young, Garry
Jive Junction (PRC)

Films-Legit

SONGS IN FILMS

Includes songs that received special emphasis in shorts as well as feature-length films released from September, 1943, to September, 1944.

<p>A Better Day Is Comin' Follow the Boys (Universal)</p> <p>A Cowboy Has To Yodel in the Morning Song of Nevada (Republic)</p> <p>A Dream Ago Hit Check Honey (Universal)</p> <p>A Dream Came True Career Girl (PRC)</p> <p>A Journey to a Star The Gang's All Here (20th Century)</p> <p>A Little Bit South of North Carolina Community Sing Series 7 No. 5 (Columbia)</p> <p>A Love Like Ours Two Girls and a Sailor (MGM)</p> <p>A Lovely Way To Spend an Evening Higher and Higher (RKO)</p> <p>A Most Important Affair Higher and Higher (RKO)</p> <p>A Small Batch o' Nod Here Comes Betsy (Universal)</p> <p>A Ticket A Ticket Two Girls and a Sailor (MGM)</p> <p>A Slight Case of Love Hi, Good Lookin' (Universal)</p> <p>Adeline Fiddles Christmas Holiday (Universal)</p> <p>A-Do-Dee-Do-Dee-Do Jive Junction (PRC)</p> <p>After the Ball Grandpa's the Pollee (Warner Bros.)</p> <p>After the Best Moonlight in Vermont (Universal)</p> <p>After the Rain Man From Music Mountain (Republic)</p> <p>After You've Gone Atlantic City (Republic)</p> <p>Agga Dabba Phit Here Comes Betsy (Republic)</p> <p>Ain't Mischaviv' Atlantic City (Republic)</p> <p>Ain't That Just Like a Man What's Buzzin Cousin? (Columbia)</p> <p>Ain't You Got No Time for Love? She's For Me (Universal)</p> <p>Alive and Kickin' Best Foot Forward (MGM)</p> <p>All I Need Is You Community Sing Series 7 No. 2 (Columbia)</p> <p>All of Me Atlantic City (Republic)</p> <p>All or Nothing At All This Is the Life (Universal)</p> <p>Weekend Pass Up In Arms (RKO)</p> <p>All Out for Freedom Up In Arms (RKO)</p> <p>All the Latin I Know Is Si Si Sweethearts of the USA (Monogram)</p> <p>All the Things You Are Broadway Rhythm (MGM)</p> <p>All the Way Mardi Gras (Paramount)</p> <p>Along the Santa Fe Trail Songs of the Range (Warner Bros.)</p> <p>Always Christmas Holiday (Universal)</p> <p>Always a Bridemaid But Never a Bride The Sultan's Daughter (Monogram)</p> <p>Amapha A Night in Mexico City (Warner Bros.)</p>	<p>American Patrol Thousands Cheer (MGM)</p> <p>Amor Broadway Rhythm (MGM)</p> <p>Anchors Aweigh Community Sing Series 7 No. 4 (Columbia)</p> <p>Community Sing Series 8 No. 3 (Columbia) United States Coast Guard Band (Warner Bros.)</p> <p>And Her Golden Hair Was Hanging Down Her Back Song of Nevada (Republic)</p> <p>And Russia Is Her Name Song of Russia (MGM)</p> <p>And Then Twilight on the Prairie (Universal)</p> <p>Andrew Sisters Medley Follow the Boys (Universal)</p> <p>Angels of Mercy Community Sing Series 7 No. 8 (Columbia)</p> <p>Apple Blossoms in the Rain Seven Days Awe (RKO)</p> <p>Army Air Corps Song Community Sing Series 8 No. 3 (Columbia)</p> <p>As Long As I Love You Always a Bridemaid (Universal)</p> <p>As Long As There's Music Step Lively (RKO)</p> <p>As Time Goes By Community Sing Series 7 No. 10 (Columbia)</p> <p>Ask the Madame Step Lively (RKO)</p> <p>At Sundown This Is the Life (Universal)</p> <p>At the Mardi Gras Mardi Gras (Paramount)</p> <p>Auld Lang Syne Swingtime Johnny (Universal)</p> <p>Aunt Hagar's Blues Hi, Good Lookin' (Universal)</p> <p>Baby, Won You Please Crazy House (Universal)</p> <p>Back, Back, Back To Baltimore Hit Parade of the Gay Nineties (Warner Bros.)</p> <p>Back Home in Indiana Hi Ya, Sailor (Universal)</p> <p>Booster Holiday Republic Community Sing Series 7 No. 5 (Columbia)</p> <p>Barrel House Beside O, My Darling Clementine (Republic)</p> <p>Basic Boogie Top Man (Universal)</p> <p>Be a Good, Good Girl Moonlight in Vermont (Universal)</p> <p>Be My Little Baby Bumble Bee Shine On, Harvest Moon (Warner Bros.)</p> <p>Beautiful Love Sing a Jingle (Universal)</p> <p>Bedella Hit Parade of the Gay Nineties (Warner Bros.)</p> <p>Begin the Beguine All-Star Melody Masters (Warner Bros.)</p> <p>Believe Me If All Those Endearing Young Charms Sing a Jingle (Universal)</p> <p>Beaute Mucha Cowboy and the Senorita (Republic)</p> <p>Beyond the Horizon Follow the Boys (Universal)</p> <p>Ridin' My Time Girl Crazy (MGM)</p> <p>Big Noise From Winnetka Reveille With Beverly (Columbia)</p> <p>Big Stuff Dixie Jamboree (PRC)</p>	<p>Bin-Bam-Bum Bathing Beauty (MGM)</p> <p>Black Bottom Cavalcade of Dance (Warner Bros.)</p> <p>Bless Them All Community Sing Series 7 No. 2 (Columbia)</p> <p>Blue Candlelight Ghost Catchers (Universal)</p> <p>Blime in Love Again Career Girl (PRC)</p> <p>Blue Island Call of the South Seas (Republic)</p> <p>Blue Bonnet Lane Riders of the Northwest Mounted (Columbia)</p> <p>Blues in the Night Junior Jive Bombers (Warner Bros.)</p> <p>Bluebirds in My Belfry At the Angels' Sing (Paramount)</p> <p>Bolero Hi Ya, Sailor (Universal)</p> <p>Boogie Woogie Thousands Cheer (MGM)</p> <p>Boogie Woogie Bugle Boy Swingtime Johnny (Universal)</p> <p>Boogie Woogie Choo Choo Swingtime Johnny (Universal)</p> <p>Boogie Woogie Hoedown Hoosier Holiday (Republic)</p> <p>Bow-Legged Cowboy Hoosier Holiday (Republic)</p> <p>Brahms Hungarian Rhapsody (In Swing) Lightning Strikes Twice (Columbia)</p> <p>Brazil Hi Ya, Sailor (Universal)</p> <p>Saludos Amigos (Walt Disney)</p> <p>Breathless Lightning Strikes Twice (Columbia)</p> <p>Buckle Down Winsokki Best Foot Forward (MGM)</p> <p>Buckwheat Cakes Hi, Good Lookin' (Universal)</p> <p>Buffalo Gals Hoosier Holiday (Republic)</p> <p>Bullfrog Jump Troader (Republic)</p> <p>Bunk House Boys Songs of the Range (Warner Bros.)</p> <p>Bunk House Bugle Boy Cowboy and the Senorita (Republic)</p> <p>But Not You Campus Rhythm (Monogram)</p> <p>By the Light of the Silvery Moon Community Sing Series 8 No. 2 (Columbia)</p> <p>By the Sea Atlantic City (Republic)</p> <p>Cachita Latin American Sway (Warner Bros.)</p> <p>Caissons Go Rolling Along Three Little Sisters (Republic)</p> <p>California Here I Come Community Sing Series 7 No. 5 (Columbia)</p> <p>Candlelight and Wine Around the World (RKO)</p> <p>Can't Take the Place of You Troader (Republic)</p> <p>Casanova Joe Casanova in Burlesque (Republic)</p> <p>Chacarera Saludos Amigos (Walt Disney)</p> <p>Charleston Cavalcade of Dance (Warner Bros.)</p>	<p>Chapineas Cavalcade of Dance (Warner Bros.)</p> <p>Cielito Lindo A Night in Mexico City (Warner Bros.)</p> <p>Reveille With Beverly (Columbia)</p> <p>Cindy Mistral Man (PRC)</p> <p>Circus in the Sky Sensations of 1945 (United Artists)</p> <p>Ciribiribi This Is the Life (Universal)</p> <p>Clickety Click Jack The Sultan's Daughter (Monogram)</p> <p>Closer and Closer She's for Me (Universal)</p> <p>Cock-a-Do-Dee-Do Jive Junction (PRC)</p> <p>Coe Coo She's for Me (Universal)</p> <p>Colonel Corn Jamboree (Republic)</p> <p>Freddie Fisher and His Band (Warner Bros.)</p> <p>Come Down, Ma Evenin' Star Grandfather's Follies (Warner Bros.)</p> <p>Come, Machine, In My Flying Machine Grandfather's Follies (Warner Bros.)</p> <p>Come On, Come Out Step Lively (RKO)</p> <p>Cool Water Hands Across the Border (Republic)</p> <p>Could You Love Me? Girl Crazy (MGM)</p> <p>Cowboy and the Senorita Cowboy and the Senorita (Republic)</p> <p>Conchita, Marquita, Lolita Community Sing Series 7 No. 2 (Columbia)</p> <p>Corrina The U. S. Merchant Marine Cadet Band (Warner Bros.)</p> <p>Cow Cow Boogie Reveille With Beverly (Columbia)</p> <p>Crawdaddy Hole Hoosier Holiday (Republic)</p> <p>Crazy House Crazy House (Universal)</p> <p>Crazy Me Four Jills in a Jeep (20th Century)</p> <p>Cross My Heart South of Dixie (Universal)</p> <p>Curse of the Aching Heart Show Business (RKO)</p> <p>Dancing in the Dawn Wintertime (20th Century)</p> <p>Daisy Bell Grandfather's Follies (Warner Bros.)</p> <p>Dark Eyes So's Your Uncle (Universal)</p> <p>All-Star Melody Masters (Warner Bros.)</p> <p>Darktown Struttin' Ball Cavalcade of Dance (Warner Bros.)</p> <p>Daybreak Broadway Rhythm (MGM)</p> <p>Days of Beau Brummel Lady, Let's Dance (Monogram)</p> <p>Deacon Jones Hi, Good Lookin' (Universal)</p> <p>Dear Old Girl Sing a Jingle (Universal)</p> <p>Grandfather's Follies (Warner Bros.)</p> <p>Dearie Beloved You Were Never Lovelier (Columbia)</p> <p>Deeper and Deeper Man from Music Mountain (Republic)</p>	<p>D-Lightfully Dangerous Song of the Open Road (United Artists)</p> <p>Dengoso Cavalcade of Dance (Warner Bros.)</p> <p>Diggin' the Do See Doo O, My Darling Clementine (Republic)</p> <p>Dinah Show Business (RKO)</p> <p>Disgustingly Rich Higher and Higher (RKO)</p> <p>Divine Lady Sensations of 1945 (United Artists)</p> <p>Dixie Medley Moon Over Las Vegas (Universal)</p> <p>Do You Believe in Dreams? Pardon My Rhythm (Universal)</p> <p>Do You Hear Music? Larceny With Music (Universal)</p> <p>Dobbin and a Wagon of Hay Moonlight in Vermont (Universal)</p> <p>Don't Be Afraid To Tell Your Mother Here Comes Elmer (Republic)</p> <p>Don't Believe Everything You Dream Around the World (RKO)</p> <p>Follow the Boys (Monogram)</p> <p>Don't Carry Tales Out of School Pin Up Girl (20th Century)</p> <p>Don't Forget the Girls Back Home Three Little Sisters (Republic)</p> <p>Don't Get Around Much Any More So's Your Uncle (Universal)</p> <p>Don't Get the Rainy Days Shine On, Harvest Moon (Warner Bros.)</p> <p>Don't You Ever Be a Cowboy Twilight on the Prairie (Universal)</p> <p>Down by the Railroad Track Sing, Neighbor, Sing (Republic)</p> <p>Down in the Old Town Hall Yellow Rose of Texas (Republic)</p> <p>Down Mexico Way Yellow Rose of Texas (Republic)</p> <p>Dream Lover Top Man (Universal)</p> <p>Dreaming To Music Hands Across the Border (Republic)</p> <p>Drum Boogie Junior Jive Bombers (Warner Bros.)</p> <p>Drummer Boy Pardon My Rhythm (Universal)</p> <p>Drumroll Hit Check Honey (Universal)</p> <p>Durned If It Ain't in My Soul Sing, Neighbor, Sing (Republic)</p> <p>Easy Rockin' Chair Sing, Neighbor, Sing (Republic)</p> <p>Eighteen Seventy-Five What's Buzzin' Cousin (Columbia)</p> <p>El Galumbo Saludos Amigos (Walt Disney)</p> <p>Embraceable You Girl Crazy (MGM)</p> <p>End of the World Frontier Purr (Columbia)</p> <p>Estrellita Two Girls and a Sailor (MGM)</p> <p>A Night in Mexico City (Warner Bros.)</p> <p>Everything I Love Let's Face It (Paramount)</p> <p>Eyes Time Best Foot Forward (MGM)</p> <p>Faithful Full Weekend Pass (Universal)</p> <p>Facsimilin' Rhythm Girl Crazy (MGM)</p> <p>Fashions in Blue Swingtime Johnny (Universal)</p> <p>Fight Alabama Community Sing Series 7 No. 3 (Columbia)</p> <p>Fire Ball Mail O, My Darling Clementine (Republic)</p>
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(Continued on page 123)

The Nation's TOP SONG STYLIST



JO STAFFORD

On **CAPITOL RECORDS** Exclusively



ON THE AIR

- #142 How Sweet You Are
Old Acquaintance
- #153 Long Ago and Far Away
I Love You
- #158 Someone To Love
It Could Happen To You

Johnny Mercer's
Chesterfield Music Shop
NBC Coast to Coast
Monday Through Friday

Management: **PERSONALITIES, LTD.**

Direction: **GENERAL AMUSEMENT CORPORATION**

SONGS IN FILMS

Continued from page 126

Five-Day Fatima
Carnegie in Burtique
(Republic)

For All We Know
Hi, Good Lookin' (Universal)

For Dancers Only
Hi, Good Lookin' (Universal)

For Me and My Gal
Community Sing Series 8 No. 1 (Columbia)

For the Want of You
Larenzy With Music (Universal)

Fort Worth Jail
Robin Hood of the Range (Columbia)

French Military Marching Song
The Desert Song (Warner Bros.)

Friendly Tavern Polka
Roste the Riveter (Republic)

Fun in the Sky
Song of the Open Road (United Artists)

Furlough Fling
Follow the Boys (Universal)

G. I. Blues
United States Marines on Review (Warner Bros.)

Gallagher and Sheen
Atlantic City (Republic)

Get On Board, Little Children
Crazy House (Universal)

Get Your Man
Riding High (Paramount)

Gidlap, Mule
Hoosier Holiday (Republic)

Girl Behind the Counter
The U. S. Merchant Marine Cadet Band (Warner Bros.)

Girl of My Dreams
Weekend Pass (Universal)

Git It
Top Man (Universal)

Give a Cheer for the Navy
This Is the Army (Warner Bros.)

Goin' to the Country Fair
Sweet Route O'Grady (20th Century)

Goin' My Way
Goin' My Way (Paramount)

God Bless America
This Is the Army (Warner Bros.)

Gone and Left No Blues
Robin Hood of the Range (Columbia)

Good Night
Follow the Boys (Universal)

Good Night, Good Neighbor
Thank Your Lucky Stars (Warner Bros.)

Goodbye, Sue
Ghost Catchers (Universal)

Got an Invitation
Swing Hostess (PBC)

Gotta Have My Rhythm
South American Swing (Warner Bros.)

Granda
Two Girls and a Sailor (MGM)

Greet News Is in the Making
Follow the Boys (RKO)

Greenlie Walk
This Is the Life (Universal)

Hail and Farewell
Seven Days Ashore (RKO)

Halfway to Heaven
Halfway to Heaven (Paramount)

Happy Hearts
Lady, Let's Dance (MGM)

Hark, Hark the Lark
O, My Darling Clementine (Republic)

Harlem on Parade
Atlantic City (Republic)

Harmonies Concerto
Weekend Pass (Universal)

Haram Scaram Baron of the Harmonium
Song of Nevada (Republic)

Harvest Melody
Harvest Melody (PBC)

Histo La Vista
Something to Shout About (Columbia)

Have I Told You Lately That I Love You?
Sing, Neighbor, Sing (Republic)

Hawaiian War Chant
Hat Check Honey (Universal)

Heave Ho
Meet the People (MGM)

Heaven on Earth
Men on Her Mind (PBC)

He Goes to Church on Sunday
Grandfather's Poodles (Warner Bros.)

He Loved Me Till the All
Riding High (Paramount)

Headin' Home
Lucky Cowboy (Paramount)

Heave Ho, My Lady, Heave Ho
The U. S. Merchant Marine Cadet Band (Warner Bros.)

Hello
Never a Dull Moment (Universal)

Hello, My Baby
Hit Parade of the Day Nineties (Warner Bros.)

Here Comes the Navy
Community Sing Series 7 No. 7 (Columbia)

Here It Is Monday
Song of the Open Road (United Artists)

Here's Got a Secret Weapon
Break (Universal)

Hey, Hey
Bands Across the Border (Republic)

Highway Polka
Hi, Hi, Little Diggies (Republic)

Hi Ya, Sailor
Hi Ya, Sailor (Universal)

Hi Ya, Sailor (PBC)
Swing Hostess (PBC)

His Rocking Chair Ran Away
And the Angels Sing (Paramount)

Hit It Old Dobbin to the Day
Here Comes Elmer (Republic)

Hold Onto Your Hat
Sweethearts of the USA (Columbia)

Home Sweet Home
Hi Ya, Sailor (Universal)

Home to the Arms of Mother
Hell in the Conquering Hero (Paramount)

Honeyuckle Rose
Thousands Cheer (MGM)

How Many Times Do I Have to Tell You?
Four Jills in a Jeep (20th Century)

How Can They Tell That O'm Irish?
Shine On, Harvest Moon (Warner Bros.)

How Could You Do That to Me?
Trombone (Republic)

How Did It Happen?
You Can't Batten Love (Paramount)

How Does Your Garden Grow?
And the Angels Sing (Paramount)

How Many Times Do I Have to Tell You?
Four Jills in a Jeep (20th Century)

How Sweet You Are
Thank Your Lucky Stars (Warner Bros.)

How's About It?
Hi Ya, Sailor (Universal)

Hungarian Rhapsody No. 2
Junior Five Bombers (Warner Bros.)

Hun, Two, Three, Four Blues
You're a Lucky Fellow, Mr. (Universal)

I Ain't Got Nobody
Atlantic City (Republic)

I Always Knew
Something to Shout About (Columbia)

I Am, Are You?
Weekend Pass (Universal)

I Bumped My Head on a Star
She Is What It Takes (Columbia)

I Can Do Without Tea in My Teapot
Something to Shout About (Columbia)

I Don't Care If the World Knows About It
Mouset Man (PBC)

I Don't Miss a Trick
Shenandoah Serenade (Republic)

I Don't Want Anybody at All
Roste the Riveter (Republic)

I Don't Want to Get Well
Show Business (RKO)

I Dug a Ditch
Thousands Cheer (MGM)

I Feel a Song Coming On
Follow the Boys (Universal)

I Get Mellow in the Yellow of the Moon
Twilight on the Prairie (Universal)

I Go for You
Shine On, Harvest Moon (Warner Bros.)

I Got Rhythm
Girl Crazy (MGM)

I Got Back to My Gal
Songs of the Range (Warner Bros.)

I Gotta Give My Feet a Break
Chp Off the Old Block (Universal)

I'm Going Back From Where I Came From
Community Sing Series 7 No. 8 (Columbia)

I'm Heading South
Songs of Dixie (Universal)

I'm Just Goin' Along as I Please
Shine On, Harvest Moon (Warner Bros.)

I'm Just Wild About Harry
Cavalcade of Dance (Warner Bros.)

I'm Not Myself Anymore
Tonight, Sweetheart (Republic)

I'm Old Enough to Dream
Ghost Catchers (Universal)

I'm Old Fashioned
You Were Never Lovelier (Columbia)

I'm Riding for a Fall
Thank Your Lucky Stars (Warner Bros.)

I'm Secretary to the Sultan
Riding High (Paramount)

I'm Thinking Tonight of My Blue Eyes
Man From Music Mountain (Republic)

In Grandpa's Bed
What's Buzzin', Cousin? (Columbia)

In a Little Music Shop
Jive Junction (PBC)

In a Moment of Madness
Two Girls and a Sailor (MGM)

In a Roundabout Way
Tootsider (Republic)

In My Arms
See Here, Private Hargrove (MGM)

In My Merry Oldsmobile
Grandfather's Poodles (Warner Bros.)

In the Spirit of the Moment
His Butler's Sister (Universal)

In the Y. M. C. A.
This Is the Army (Warner Bros.)

In Times Like These
Meet the People (MGM)

Infin' Chief H-n-h-n
Riding High (Paramount)

Irresistible You
Broadway Rhythm (MGM)

Is It Good or Is It Bad?
Chp Off the Old Block (Universal)

Is You Is, or Is You Ain't?
Follow the Boys (Universal)

It Could Happen to You
And the Angels Sing (Paramount)

It Had to Be You
Mr. Skiffington (Warner Bros.)

It Shows Business (RKO)
It Happened in Kalahou

It's Hat Check Honey (Universal)
It Looks To Me Like a Big Night Tonight

It's Not My Hat
Shine On, Harvest Moon (Warner Bros.)

It Might Have Been
Something to Shout About (Columbia)

It's Love, Love, Love
Song of Nevada (Republic)

It's So Nice to Have
Mr. You

It's Up to You
Chp Off the Old Block (Universal)

I'll Walk Alone
Follow the Boys (Universal)

I'm All A-Twitter Over You
Waltztime (20th Century)

I'm Afraid of You
Thrasho (Paramount)

I'm Alakamy Bound
Show Business (RKO)

I'm a Big Success (With You)
Take It Big (Paramount)

I'm an Errand Boy for Rhythm
Send Me Pistol Packin' Mama (Republic)

I'm Beginning to Core
Man From Music Mountain (Universal)

I'm Getting Tired So I Can Sleep
This Is the Army (Warner Bros.)

I'm Going Back From Where I Came From
Community Sing Series 7 No. 8 (Columbia)

I'm Just Goin' Along as I Please
Shine On, Harvest Moon (Warner Bros.)

I'm Just Wild About Harry
Cavalcade of Dance (Warner Bros.)

I'm Not Myself Anymore
Tonight, Sweetheart (Republic)

I'm Old Enough to Dream
Ghost Catchers (Universal)

I'm Old Fashioned
You Were Never Lovelier (Columbia)

I'm Riding for a Fall
Thank Your Lucky Stars (Warner Bros.)

I'm Secretary to the Sultan
Riding High (Paramount)

I'm Thinking Tonight of My Blue Eyes
Man From Music Mountain (Republic)

In Grandpa's Bed
What's Buzzin', Cousin? (Columbia)

In a Little Music Shop
Jive Junction (PBC)

In a Moment of Madness
Two Girls and a Sailor (MGM)

In a Roundabout Way
Tootsider (Republic)

In My Arms
See Here, Private Hargrove (MGM)

In My Merry Oldsmobile
Grandfather's Poodles (Warner Bros.)

In the Spirit of the Moment
His Butler's Sister (Universal)

In the Y. M. C. A.
This Is the Army (Warner Bros.)

In Times Like These
Meet the People (MGM)

Infin' Chief H-n-h-n
Riding High (Paramount)

Irresistible You
Broadway Rhythm (MGM)

Is It Good or Is It Bad?
Chp Off the Old Block (Universal)

Is You Is, or Is You Ain't?
Follow the Boys (Universal)

It Could Happen to You
And the Angels Sing (Paramount)

It Had to Be You
Mr. Skiffington (Warner Bros.)

It Shows Business (RKO)
It Happened in Kalahou

It's Hat Check Honey (Universal)
It Looks To Me Like a Big Night Tonight

It's Not My Hat
Shine On, Harvest Moon (Warner Bros.)

It Might Have Been
Something to Shout About (Columbia)

It's Love, Love, Love
Song of Nevada (Republic)

It's So Nice to Have
Mr. You

It's Up to You
Chp Off the Old Block (Universal)

It's Mutiny
Campus Rhythm (Monogram)

It's a Sin to Tell a Lie
Community Sing Series 7 No. 8 (Columbia)

It's My Lucky Day
Bordertown Trail (Republic)

It's the Girl
This Is the Life (Universal)

It's the Old Army Game
This Is the Life (20th Century)

I've a Garden in Sweden
Hi Ya, Sailor (Warner Bros.)

I've Got the Flyin' Fella
My Best Gal (Republic)

I've Got That Song Before (Pistol Packin' Mama)
Republic

Jamboree
Jamboree (Republic)

Jazz Babies Ball
Hi Ya, Sailor (Universal)

Jazz Nocturne (My Silent Love)
United States Marines on Parade (Warner Bros.)

Jennies
Crazy House (Universal)

Jepsters Creepers
Cavalcade of Dance (Warner Bros.)

Jenny
Lady in the Dark (Paramount)

Jericho
I Dood It (MGM)

Jive
Jive Number Based on Toot's Torch Up in Arms (RKO)

Jive in January
Community Sing Series 7 No. 8 (Columbia)

Jurane
Top Man (Universal)

Just a Dream Ago
Hi Ya, Sailor (Universal)

Just a Step Away From Heaven
Hi Ya, Sailor (Universal)

Just a Stowaway
Hi, Good Lookin' (Universal)

Just Like a Gypsy
Bait on the Moon (Warner Bros.)

Just One of Those Things
All-Star Melody Masters (Warner Bros.)

K.K.K.Katy
Community Sing Series 7 No. 8 (Columbia)

Keep Smilin', Keep Laughin', Be Happy
Laugh with Music (Universal)

Kheki Waddy Sue
Three Little Sisters (Republic)

King of the Cowboys
Man From Music Mountain (Republic)

Knocked Out Nocturne
What's Buzzin', Cousin? (Columbia)

Knockin' on Your Own Front Door
And the Angels Sing (Paramount)

K. P. Serenade
Riding High (RKO)

Lady, Let's Dance
Lady, Let's Dance (MGM)

La Ferie De Las Flores
A Night in Mexico City (Warner Bros.)

La Ferie De Las Flores
A Night in Mexico City (Warner Bros.)

Lamento Echivo
Cavalcade of Dance (Warner Bros.)

Lament of a Laundry Girl
Crazy House (Universal)

Let Me Go, You Sweetheart
Sing a Jingle (Universal)

Let's Capture This Moment
It's So Nice to Have (Universal)

Let's Drive Out to a Drive-In
Harvest Melody (PBC)

(Continued on page 130)

SHOWDOM'S
SENSATIONAL
"STAND-UP" PIANIST

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RHYTHM**



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Jimmy Fidler • Billboard
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CLOVER CLUB, Hollywood

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SONGS IN FILMS

Continued from page 128

Let's Do It
All-Star Melody Masters
(Warner Bros.)
Let's Face It
Let's Face It (Paramount)
Let's Love Again
Twilight On the Prairie
(Universal)
Let's Make Tomorrow Today
Knickerbocker Holiday
(United Artists)
Let's March Together
She Has What It Takes
(Columbia)
Let's Not Talk About Love
Let's Face It (Paramount)
Let There Be Music
Thousands Cheer (MGM)
Lichtstrahl
Follow the Boys (Universal)
Life on the Ocean Wave
The U. S. Merchant Marine
Cadet Band (Warner Bros.)
Listen to the Mocking Bird
Freddie Fisher and His Band
(Warner Bros.)
Little Brown Jug
Twilight on the Prairie
(Universal)
Little Old-Fashioned Looking
Glass
Three Little Sisters
(Republic)
Lisa
So's Your Uncle (Universal)
Long Boy
Hooster Holiday (Republic)
Long May We Love
Lightning Strikes Twice (Columbia)
Look What You Did To Me
You Can't Reason Love
(Paramount)
Loo Loo Louisiana
Sons of Dixie (Universal)
Loose Wig
Hit Check Honey (Universal)

Louisiana Lulu
Trocadero (Republic)
Louise
You Can't Reason Love
(Paramount)
Love Has Made This Such a
Lovely Day
Knickerbocker Holiday
(United Artists)
Love Is a Corny Thing
Pistol Packin' Mama
(Republic)
Love Is Like Music
Chip Off the Old Block
Love Isn't Born
Thank Your Lucky Stars
(Warner Bros.)
Love Is This
You Can't Reason Love
(Paramount)
Lover
Moonlight in Vermont
(Universal)
Love, You Are My Music
Sing a Jingle (Universal)
Losey Jive
Take It Big (Paramount)
Lotus Blossom
Something To Shout About
(Columbia)
Low and Lonely
O, My Darling Clementine
(Republic)
Lucky Brown
Reveille With Beverly
(Columbia)
Lucky Cowboy
Lucky Cowboy (Paramount)
Lucky, Lucky Boy
Take It Big (Paramount)
Lucky Me, Unlucky You
Yellow Rose of Texas
(Republic)
MacDonald Had a Son
Community Sing Series 7 No. 6
(Columbia)
MacNamara's Band
Community Sing Series 7 No. 8
(Columbia)

Mad About Him Blues
Follow the Boys (Universal)
Madame Moxelle
Sing a Jingle (Universal)
Maggie Went to Azgile
Jamboree (Republic)
Making Whoopee
Show Business (RKO)
Madly
(Columbia)
Talis Is the Army
(Warner Bros.)
Marching Along Together
United States Marine on Review (Warner Bros.)
Mergie
Community Sing Series 7 to 6
(Columbia)
Melancholy Baby
Minstrel Man (PRC)
Melody in 4-F
Up in Arms (RKO)
Men Down Under the Sea
United States Coast Guard Band (Warner Bros.)
Men of the Merchant Marine
The U. S. Merchant Marine Cadet Band (Warner Bros.)
Merriment
Follow the Boys (Universal)
Merry-Go-Round
Jamboree (Republic)
Mess Me Up
Osannova in Burlesque
(Republic)
Meet the People
Meet the People (MGM)
Mexican Maggie
South American Sway (Warner Bros.)
Mi Hijo
Cavalcade of Dance (Warner Bros.)
Mi Ranchito
A Night in Mexico City
(Warner Bros.)
Milkman, Keep Those
Bottles Quiet
Broadway Rhythm (MGM)
Minnie's in the Money
The Gang's All Here
(20th Century)
Minut in Boogie
Higher and Higher (RKO)
Missa Choralis
Christmas Holiday
(Universal)

My Mistake
Hi, Good Lookin' (Universal)
Mississippi Dreamboat
Sing Fever (MGM)
Moonlight Serenade
Crazy House (Universal)
Moon on My Pillow
She Has What It Takes
(Columbia)
Molly Malone
Ghost Catchers (Universal)
Mother Earth
Junction (PRC)
Move It Over
Community Sing Series No. 1
(Columbia)
Mr. Five by Five
Always a Bridesmaid
(Universal)
Mr. Hepster's Dictionary
Sensations of 1943
(United Artists)
Mr. Pollyanna
Tris To Life (Paramount)
Mr. President
What's Buzkin', Cousin?
(Columbia)
Mutiny in the Nursery
Junior Jive Bombers (Warner Bros.)
Music to My Ears
Bring Hostess (PRC)
My Ramble Gave
Minstrel Man (PRC)
My Blue Heaven
Moon Over Las Vegas
(Universal)
Never a Dull Moment
(Universal)
My Heart Tells Me
Sweet Rosie O'Grady
(20th Century)
My Heart's Wrapped Up
in Gingham
And the Angels Sing
(Paramount)
My Ideal
Ghost Catchers (Universal)
My Little Buckaroo
Songs of the Range (Warner Bros.)
My Mother Told Me
Two Girls and a Sailor
(MGM)
My Own United States
Shine On, Harvest Moon
(Warner Bros.)
My Rainbow Song
Crazy House (Universal)
My Sam
Sweet Rosie O'Grady
(20th Century)
My Song
Chip Off the Old Block
(Universal)
My Song Without Words
Crazy House (Universal)
My Ship
Lady in the Dark
(Paramount)
My Sweetie
This Is the Army
(Warner Bros.)
My Texas Home
Songs of the Range (Warner Bros.)
My Wild Irish Roe
His Parade of the Gay Nineties
(Warner Bros.)
Nevada, Balla, La Conga
South American Sway (Warner Bros.)
Nevada
Song of Nevada (Republic)
What's Buzkin', Cousin?
(Columbia)
Never Again
South of Dixie (Universal)
New Moon Over Nevada
Song of Nevada (Republic)
Nice To Know
Hit Check Honey
(Universal)
Night and Day
Reveille With Beverly
(Columbia)
Nobody's Sweetheart
Atlantic City (Republic)
No Little Today
Twilight on the Prairie
(Universal)
No Love, No Nothin'
The Gang's All Here
(20th Century)
No, Never
Sensations of 1945
(United Artists)
No, No, No!
Dixie Jamboree (PRC)
Not a Word From Home
Sing, Neighbor, Sing
(Republic)

Nothing Can Replace a Man
You Can't Reason Love
(Paramount)
No Village Like Mine
The North Star (RKO)
Nowhere To Go But Up
Knickerbocker Holiday
(United Artists)
Now I Know
Up in Arms (RKO)
O My Darling Clementine
O My Darling Clementine
(Republic)
Oh, Brother
Hi, Ya, Sailor (Universal)
Oh, Four Jills in a Jeep
(20th Century)
Oh, How I Hate To Get Up
in the Morning
This Is the Army
(Warner Bros.)
Oklahoma's Oke Wah Me
Moon Over Las Vegas
(Universal)
Old Hank
Freddie Fisher and His Band
(Warner Bros.)
Old-Time Medley
Swingtime Johnny
(Universal)
On a Wing and a Prayer
Community Sing Series 8 No. 1
(Columbia)
On Around the Clock
Men on Her Mind (PRC)
Once Too Often
Pin Up Girl (20th Century)
One Afternoon
The Desert Song
(Warner Bros.)
One Dozen Roses
Community Sing Series 7 No. 2
(Columbia)
One Girl and Two Boys
Swing Fever (MGM)
One Love
Sensations of 1945
(United Artists)
One More Saddle
Knickerbocker Holiday
(United Artists)
One O'Clock Jump
Hi, Ya, Sailor (Universal)
I Dood It (MGM)
Reveille With Beverly
(Columbia)
Only in Dreams
Larceny With Music
(Universal)
One Sunday Afternoon
Atlantic City (Republic)
On the Beam
You Were Never Lovelier
(Columbia)
On the Banks of the Wabash
Grandfather's Politics (Warner Bros.)
On the Crest of Rainbow
You're a Lucky Fellow, Mr. Smith (Universal)
Ooh Ah, Oh
You Can't Reason Love
(Paramount)
Open the Heart
This Is the Life (Universal)
Out of This World
Powers Girl (United Artists)
Over There
Community Sing Series 8 No. 3
(Columbia)
Over the Waves
Seven Days Ashore (RKO)
Paducah
The Gang's All Here
(20th Century)
Pala-Pala Palpero
Schlutes Amigos
(Walt Disney)
Palindues
Community Sing Series 7 No. 3
(Columbia)
Paper Doll
Hi, Good Lookin' (Universal)
Two Girls and a Sailor
(MGM)
Parapanpin
She's for Me (Universal)
Partners
Powers Girl (United Artists)
Pennsylvania Polka
Community Sing Series 7 No. 4
(Columbia)
Please
Community Sing Series 7 No. 2
(Columbia)
Please Go Away and Let Me Sleep
The U. S. Merchant Marine Cadet Band (Warner Bros.)
Phreology
Sing, Neighbor, Sing
(Republic)

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AND HIS ORCHESTRA

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Records at
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<p>10 Pickin' the Beets 11 Moonlight in Vermont (Universal)</p> <p>12 Pig Foot Pete (Ghost Catchers (Universal))</p> <p>13 Pistol Packin' Mama 14 Pistol Packin' Mama (Republic)</p> <p>15 Please, Louise 16 Louise With Music (Universal)</p> <p>17 Pocket Full of Pennies Crazy House (Universal)</p> <p>18 Poor Little Me, I'm on K. P. This Is the Army (Warner Bros.)</p> <p>19 Poor Nell 20 Christmas Johnny (Universal)</p> <p>21 Popcorn Polka Sing, Neighbor, Sing (Republic)</p> <p>22 Pretty Baby 23 Broadway Rhythm (MGM)</p> <p>24 Pure Natus Christmas Holiday (Universal)</p> <p>25 Put It in Reverse 26 Harvest Melody (PRC)</p> <p>27 Put Your Arms Around Me, Hokey 28 In Old Oklahoma (Republic)</p> <p>29 Quoth the Raven 30 Ghost Catchers (Universal)</p> <p>31 Ready, Aim, Kiss 32 Seven Days Afore (RKO)</p> <p>33 Red Robins, Bob Whites and Bluebirds 34 Put Up Girl (20th)</p> <p>35 Redwing 36 In Old Oklahoma (Republic)</p> <p>37 Remember Me to Caroline Minstrel Man (PRC)</p> <p>38 Rhythm of the Island 39 Hat Check Money (Universal)</p> <p>40 Ride On 41 Always a Bridemaid (Universal)</p> <p>42 Ridin' for the Ranche 43 The Lone Prairie (Columbia)</p> <p>44 Right Under My Nose 45 Hot Rhythm (Monogram)</p> <p>46 Rockin' With You 47 Hat Check Money (Universal)</p> <p>48 Rollin' Down the Road 49 Song of the Open Road (United Artists)</p> <p>50 Romance 51 The Desert Song (Warner Bros.)</p> <p>52 Romantic Life 53 Top Man (Universal)</p> <p>54 Roses on the Trail 55 Man From Music Mountain (Republic)</p> <p>56 Rosie the Riveter 57 Rosie the Riveter (Republic)</p> <p>58 Community Sing Series 7 No. 9 (Columbia)</p> <p>59 Round Her Neck She Wore a Yellow Ribbon 60 Cowboy and the Senorita (Republic)</p> <p>61 Runnin' Runnin' 62 Two Girls and a Sailor (MGM)</p> <p>63 Russian Melody 64 His Butler's Sister (Universal)</p> <p>65 Sailing Song 66 Chip Off the Old Block (Universal)</p> <p>67 Salt Water Cowboy 68 Twilight on the Prairie (Universal)</p> <p>69 Salt River Valley 70 The Lone Prairie (Columbia)</p> <p>71 Saludos Amigos 72 Saludos Amigos (Walt Disney)</p> <p>73 San Antonio 74 Shine On, Harvest Moon (Warner Bros.)</p> <p>75 Say It With Love 76 Swing Hostess (PRC)</p> <p>77 Say It With Your Heart 78 Hot Rhythm (Monogram)</p> <p>79 Say That We're Sweethearts 80 Again 81 Meet the People (MGM)</p> <p>82 Scrub, Scrub 83 Song of Nevada (Republic)</p> <p>84 Scupper Parrot 85 United States Coast Guard Band (Warner Bros.)</p> <p>86 Sensations 87 Sensations of 1945 (United Artists)</p> <p>88 September Song 89 Knickerbocker Holiday (United Artists)</p>	<p>90 Sextet From Luch 91 Show Business (RKO)</p> <p>92 Shake Hands With the Son 93 Minstrel Man (PRC)</p> <p>94 Shame on Me 95 Pardon My Rhythm (Universal)</p> <p>96 Sh! Don't Make a Sound 97 Swing Fever (MGM)</p> <p>98 She'll Be Comin' Round the Mountain 99 Freddie Fother and His Band (Warner Bros.)</p> <p>100 Shickelrueher 101 Meet the People (MGM)</p> <p>102 Shine On, Harvest Moon 103 Shine On, Harvest Moon (Warner Bros.)</p> <p>104 Ship Aho 105 United States Coast Guard Band (Warner Bros.)</p> <p>106 Shoo-Dee-Dee 107 Follow the Boys (Universal)</p> <p>108 South Dixie (Republic)</p> <p>109 Short, Fat and 4-F 110 What's Buzzin', Cousin? (Columbia)</p> <p>111 Show Boat 112 Yellow Rose of Texas (Republic)</p> <p>113 Silver Shadows and 114 Golden Dreams 115 Lady, Let's Dance (Monogram)</p> <p>116 Silver Shield 117 United States Coast Guard Band (Warner Bros.)</p> <p>118 Since You Went Away 119 Since You Went Away (United Artists)</p> <p>120 Sing a Jingle 121 Sing a Jingle (Universal)</p> <p>122 Sing, Neighbor, Sing 123 Sing, Neighbor, Sing (Republic)</p> <p>124 Sit Out 125 Knickerbocker Holiday (United Artists)</p> <p>126 Sinner's Prayer 127 Frontier Fury (Columbia)</p> <p>128 Slip, Nip Song 129 Twilight on the Prairie (Universal)</p> <p>130 Sleepy Lagoon 131 Sleepy Lagoon (Republic)</p> <p>132 Sleepy Time Gal 133 Never a Dull Moment (Universal)</p> <p>134 Community Sing Series 7 No. 8 (Columbia)</p> <p>135 Slightly Sentimental 136 Hat Check Money (Universal)</p> <p>137 Stuart To Be People 138 Meet the People (MGM)</p> <p>139 Smiles Are Made Out of Sunshine 140 Man From Music Mountain (Republic)</p> <p>141 Smoke on the Water 142 O, My Darling Clementine (Republic)</p> <p>143 So Dumb But So Beautiful 144 Shine On, Harvest Moon (Warner Bros.)</p> <p>145 So Goodnight 146 Hi Ya Sailor (Universal)</p> <p>147 Moon Over Las Vegas (Universal)</p> <p>148 So I Know What I'm Doing 149 She's for Me (Universal)</p> <p>150 Solid Potato Salad 151 Broadway Rhythm (MGM)</p> <p>152 So Long, Sarah Jane 153 I Dood It (MGM)</p> <p>154 Somebody Loves Me 155 Broadway Rhythm (MGM)</p> <p>156 Some Day 157 Career Girl (PRC)</p> <p>158 Some Day I'll Dream Again 159 Crazy House (Universal)</p> <p>160 Some Day I'll Meet You 161 Again 162 Passage to Marseille (Warner Bros.)</p> <p>163 Some of These Days 164 Follow the Boys (Universal)</p> <p>165 Some Other Time 166 Stop Live! (RKO)</p> <p>167 Something Tells Me 168 Moonlight in Vermont (Universal)</p> <p>169 Something To Shout About 170 Something To Shout About (Columbia)</p> <p>171 Song of the Bandit 172 Man From Music Mountain (Republic)</p> <p>173 Song of the Circle Bar 174 Song of the Stange (Warner Bros.)</p> <p>175 Song of the Marines 176 United States Marine on Re- view (Warner Bros.)</p>	<p>177 Sweet and Lovely 178 Two Girls and a Sailor (MGM)</p> <p>179 Sweet and Low 180 Swingtime Johnny (Universal)</p> <p>181 Sweet Dreams, 182 Sweetheart 183 Three Little Sisters (Republic)</p> <p>184 Sweet Georgia Brown 185 Soldier the Boys (Universal)</p> <p>186 Sweet Lucy Brown 187 Revelle With Beverly (Columbia)</p> <p>188 Sweetheart of the USA 189 Sweethearts of the USA (Monogram)</p> <p>190 Swing a Dye, My Baby 191 You're a Lucky Fellow, Mr. Smith (Universal)</p> <p>192 Swingin' My Way Through 193 College 194 Campus Rhythm (Monogram)</p> <p>195 Swinging on a Star 196 Going My Way (Paramount)</p> <p>197 Swingin' the Jinx Away 198 I Dood It (MGM)</p> <p>199 Swing Low, Sweet Chariot 200 Follow the Boys (Universal)</p> <p>201 Ta Ra Ra Room Der E 202 The Hit Parade of the Gay Nineties (Warner Bros.)</p> <p>203 Swingtime Johnny (Universal)</p> <p>204 Tain't Worth It 205 Call of the Rockies (Republic)</p> <p>206 Take a Tip, Button Up Your Lip 207 A Band Is Born (Columbia)</p> <p>208 Take Back Your Gold 209 Hit Parade of the Gay Nin- eties (Warner Bros.)</p> <p>210 Take It Easy 211 Two Girls and a Sailor (MGM)</p> <p>212 Yellow Rose of Texas (Republic)</p> <p>213 Take Me Out to the Ball Game 214 Shine On, Harvest Moon (Warner Bros.)</p>	<p>215 Take the A Train 216 Crazy House (Universal)</p> <p>217 Revelle With Beverly (Columbia)</p> <p>218 Taking a Chance on Love 219 I Dood It (MGM)</p> <p>220 Tales From the Vienna 221 Woods 222 Hot Check Money (Universal)</p> <p>223 Taming of the Shrew 224 Cassanova in Burlesque (Republic)</p> <p>225 Tango 226 Hi Ya Sailor (Universal)</p> <p>227 Tattered Lady 228 Hi Ya Sailor (Universal)</p> <p>229 Ten Little Men With 230 Feathers 231 You're a Lucky Fellow, Mr. Smith (Universal)</p> <p>232 Tenderly 233 Harvest Melody (PRC)</p> <p>234 Tess's Torch Song 235 Up in Arms (RKO)</p> <p>236 Texas Polka 237 Twilight on the Prairie (Universal)</p> <p>238 Thank You for the Dance 239 Shine On, Harvest Moon (Warner Bros.)</p> <p>240 Thank Your Lucky Stars 241 Thank Your Lucky Stars (Warner Bros.)</p> <p>242 Thanks 243 Community Sing Series 7 No. 7 (Columbia)</p> <p>244 Thanks for the Buggy Ride 245 Always a Bridemaid (Universal)</p> <p>246 Community Sing Series 7 (Columbia)</p> <p>247 That Reminds Me 248 Sweethearts of the USA (Monogram)</p> <p>249 That's How the Rumba 250 Began 251 Career Girl (PRC)</p> <p>252 That's How You Can Tell 253 They're Irish 254 Atlantic City (Republic)</p> <p>255 That's My Affair 256 Always a Bridemaid (Universal)</p>
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...CARLOS

Ramirez

Movies...


MGM STUDIOS

Radio...

NBC

with

FRANK MORGAN



SONGS IN FILMS

(Continued from page 131)

That's the Way It Goes
So's Your Uncle (Universal)
That Thing They Say About
Wintertime (20th Century)
The Army Has Made a Man
Out of Me
This Is the Army
(Warner Bros.)
The Army Air Corps Songs
Community Sing Series 7 No. 8 (Columbia)
The Band Played On
The Hit Parade of the Gay
Nineties (Warner Bros.)
The Bigger the Army and
Navy
Follow the Boys (Universal)
The Bird on Nellie's Hat
Atlantic City (Republic)
The Blues
Twilight on the Prairie
(Universal)
The Bowers
The Hit Parade of the Gay
Nineties (Warner Bros.)
The Cadets Go Rolling
Along
Community Sing Series 7 No. 4 (Columbia)
The Captain's Kids
Chimp Off the Old Block
(Universal)
The Chisholm Trail
Community Sing Series 7 No. 10 (Columbia)
The Day After Forever
Going My Way (Paramount)
The Desert Song
The Desert Song
(Warner Bros.)
The Dixie Showboat
Dixie Jamboree (FRC)
The Donkey Serenade
Crab House (Universal)
The Dreamer
Thank Your Lucky Stars
(Warner Bros.)
The Enchanted Man
Cowboy and the Senorita
(Republic)
The First Hundred Years
And the Angels Sing
(Paramount)
The Girl With the High-
Buttoned Shoes
Hands Across the Border
(Republic)
The Great Big Saw
Community Sing Series 7 No. 10 (Columbia)
The Happiest Girl in Town
Hot Rhythm (MGM)
The House I Live In
Follow the Boys (Universal)
The Jersey Bounce
Community Sing Series 7 No. 5 (Columbia)
The Joint Is Really Jumpin'
Thousands Cheer (MGM)
The King Was Doing the
Rumba
Trocedero (Republic)
The Kiss Serenade
Sensations of 1945
(United Artists)
The Lady Who Didn't
Believe in Love
Powers Girl (United Artists)
The Lady in the Tutti-Fruti
Hat
The Gang's All Here
(20th Century)
The Last Good-Bye
Riders of the Northwest
Mounted (Columbia)
The Lone Prairie
Community Sing Series 7 No. 6 (Columbia)
The Marine Hymn
Community Sing Series 7 No. 4 (Columbia)
United States Coast Guard
Band (Warner Bros.)
United States Marines on Re-
view (Warner Bros.)
The Memory of This Dance
A Band Is Born (Columbia)
The More I Go Out With
Somebody
Hi Ya Sailor (Universal)
The Mulholland Guard
Grandfather's Follies (War-
ner Bros.)
The Music Goes Around and
Round
Trocedero (Republic)

The Music Stopped
Higher and Higher (RKO)
The Night We Called It a
Day
Sing a Song (Universal)
The Old Music Master
True to Life (Paramount)
The Plain Old Plaines
The Lost Prairie (Columbia)
The Polka Dot Polka
The Gangs All Here
(20th Century)
The Shanty George
You Were Never Lovelier
(Columbia)
The Springing Pre Song
Chimp Off the Old Block
(Universal)
The Story of the Very
Merry Widow
Pin-Up Girl (20th Century)
The Sultan's Daughter
The Sultan's Daughter
(Monogram)
The Three B's
Best Foot Forward (MGM)
The Upsy Downsey
My Best Girl (Republic)
The Yankee Doodle
Community Sing Series 7 No. 2 (Columbia)
The Wigwag Song
Best Foot Forward (Republic)
The Wishing Waltz
Sweet Rosie O'Grady
(20th Century)
The Younger Generation
The North Star (RKO)
Theater Lobby Number
Up in Arms (Universal)
There's a Long, Long Trail
Awinding
United States Marines on Re-
view (Warner Bros.)
There Are Such Things
Community Sing Series 8 No. 2 (Columbia)
There's Nobody Home on
the Range
United States Marines on Pa-
rade (Warner Bros.)
There Goes My Dream
Tornado (Paramount)
There Goes That Cloud
Again
Crazy House (Universal)
There She Was
True to Life (Paramount)
The Riff Song
The Desert Song
(Warner Bros.)
The Road Song
Top Man (Universal)
Three Foolish Things
Oost Oosters (Universal)
They Died With Their Boots
On
Laredo
Laredo With Music
(Universal)
They Got Me in the Middle
of Things
Moonlight in Vermont
(Universal)
They Just Chopped Down
the Old Apple Tree
Around the World (RKO)
They're Countin' in the
Mountains
What's Bustin', Cousin?
(Columbia)
They're Either Too Young
or Too Old
Thank Your Lucky Stars
(Warner Bros.)
They're Wearing Them
Higher in Hawaii
Show Business (RKO)
This Is It
Pin-Up Girl (20th Century)
This Is the Army, Mr. Jones
This Is the Army
(Warner Bros.)
This Is the Story of a Starry
Night
A Band Is Born (Columbia)
This Time Is the Last Time
This Is the Army
(Warner Bros.)
Three Cheers for the
Customer
Oost Oosters (Universal)
Three Dreams
Powers Girl (United Artists)
Three Letters in the Mail
Box
Thousands Cheer (MGM)

Three Little Mosquitoes
What's Bustin', Cousin?
(Columbia)
Three Little Sisters
Three Little Sisters
(Republic)
Three Men on a Date
Best Foot Forward (MGM)
Throw Him Down,
McClokey
Grandfather's Follies (War-
ner Bros.)
Thrill of a New Romance
Two Girls and a Sailor
(MGM)
Through Thick and Thin
Something to Shout About
(Columbia)
Thumbs Up
Reveille With Beverly
(Columbia)
Tico Tico No Fuba
Saudos Amigos
(Walt Disney)
Tiger Rag
Freddie Fisher and His Band
(Warner Bros.)
Till We Meet Again
Community Sing Series 8 No. 1 (Columbia)
Timber, Timber
She Has What It Takes
(Columbia)
Timber Trail
Yellow Rose of Texas
(Columbia)
Tio, A Along Will Te-J
Pin-Up Girl (20th Century)
Tinseltown
We'll Wait for No One
Shine On, Harvest Moon
(Warner Bros.)
Te Quiere Dijiste
Bathing Beauty (MGM)
Tenderly
Higher and Higher (RKO)
Together
Sings You Want Away
(United Artists)
Tonight
Follow the Boys (Universal)
Two Late
Robin Hood of the Range
(Columbia)
Two Little
Bathing Beauty (MGM)
Tope Lo Que Tope
A Night in Mexico City
(Warner Bros.)
Touch of Texas
Moon Over Las Vegas
(Universal)
Trent Me Rough
Girl Crazy (MGM)
Trocedero
Trocedero (Republic)
Tropienna
Community Sing Series 7 No. 9 (Columbia)
Tryin' to Forget
Trocedero (Republic)
Tudor Song
Sing, Neighbor, Sing
Oost Oosters (Republic)
Turaudoi
His Butler's Sister
(Universal)
Two Cultures
Moon Over Las Vegas
(Universal)
Two-Step Saddle on a
One-Gaited Horse
Yellow Rose of Texas
(Republic)
United Nations
Thousands Cheer (MGM)
V for Victory
Reveille With Beverly
(Columbia)
Victory March
Community Sing Series 7 No. 3 (Columbia)
Victory Waltz
Onvalende of Dance (Warner
Bros.)
Wake Up, Man; You're
Slippin'
Sensations of 1945
(Universal)
Walkin' a Chalk Line
Campus Rhythm (Monogram)
Walking the Floor Over
You
Jamboree (Republic)
Way Down Yonder in New
Orleans
Community Sing Series 8 No. 2 (Columbia)
We Build 'Em, You Sail
'Em
Week-End Pass (Universal)
Wedding in the Spring
You Were Never Lovelier
(Columbia)
Weep No More, My Lady
South of Dixie (Universal)

We're Doin' Our Best for
You
Shine On, Harvest Moon
(Warner Bros.)
We're Gonna Have to Slop
the Dirty Little Jap
Community Sing Series 7 No. 4 (Columbia)
We're in the Navy
Week-End Pass (Universal)
We've Just In Between
Jive Junction (FRC)
We're on Our Way to
France
This Is the Army
(Warner Bros.)
We're the Jones That Make
the Plains
Sleg a Jingle (Universal)
We're the Ones
Sweethearts of U. S. A.
(Monogram)
We're Working Our Way
Through College
Junior Jive Bombers (Warner
Bros.)
West of the Great Dixie
Songs of the Range (Warner
Bros.)
Western Wonderland
Yellow Rose of Texas
(Republic)
What Are We Gonna Do
Song of Nevada (Republic)
What Does He Look Like?
This Is the Army
(Warner Bros.)
What Do You Think I Am?
Broadway Rhythm (MGM)
What'll I Use for Money?
Cowboy and the Senorita
(Republic)
What the Well-Dressed Man
in Harlem Will Wear
This Is the Army
(Warner Bros.)
What Is This Thing Called
Love?
You're a Lucky Fellow Mr.
Smith (Universal)
When It's Apple Blossom
Time in Norway
Shine On, Harvest Moon
(Warner Bros.)
When It's Darkness on the
Delta
South of Dixie (Universal)
When My Blue Moon Turns
to Gold
Frontier Play (Columbia)
When Slaves Got
Married
And the Angels Sing
(Paramount)
When the Lights Go On
Again
Community Sing Series 7
No. 9 (Columbia)
When the Rollins Nest Again
Grandfather's Follies (War-
ner Bros.)
When You're a Mountie
Riders of the Northwest
Mounted (Columbia)
When You Were a Smile on
Your Mother's Lips and
a Twinkle in Your
Daddy's Eye
Sweetheart Serenade (War-
ner Bros.)
When You Were Sweet
Sixteen
The Hit Parade of the Gay
Nineties (Warner Bros.)
When You and I Were
Young, Maggie
Sleg a Jingle (Universal)
Birmingham Johnny
(Universal)
When You Were a Tulip
Laredo With Music
(Universal)
When Your Heart's on
Easy Street
Hands Across the Border
(Republic)
When You're Away
His Butler's Sister
(Universal)
When You're Smiling
You're a Lucky Fellow Mr.
Smith (Universal)
When Yuba Plays the
Rumba on the Tuba
South American Sway (War-
ner Bros.)
Where Am I Without You?
What's Bustin', Cousin?
(Columbia)
Where Does Love Begin?
Sleg a Jingle (RKO)
Where Is Love?
Jive Junction (FRC)

Where the Prairie Meets
the Sky
Twilight on the Prairie
(Universal)
Where There's Love
My Best Gal (Republic)
Where Were You?
Jive Junction (Monogram)
While Strolling Through the
Park
Grandfather's Follies (War-
ner Bros.)
Whistling in the Light
Riding High (Paramount)
Wings of Gold
United States Coast Guard
Band (Warner Bros.)
Whishing
Jive Junction (Universal)
Whistle Out a Whistle
Jamboree (Republic)
Who Did I Do? Yes, I Did
Let's Face It (Columbia)
Who's Your Honey Lamb?
Shine On, Harvest Moon
(Warner Bros.)
Who's Who
Broadway Rhythm (MGM)
Who's Your Little Hoosier?
Jive Junction (Republic)
Who Took Me Home Last
Night?
Casanova in Burlesque
(Universal)
Why Can't I Sing a Love
Song?
Route the Riveter (Republic)
Who's Most There Be an
Opening Song
Step Lively (RKO)
Willie the Shako
Casanova in Burlesque
(Republic)
Willie the Wolf of the West
Riding High (Paramount)
Wine, Women and Song
Man From Music Mountain
(Republic)
Wintertime
Wintertime (20th Century)
Wish I May
Best Foot Forward (MGM)
With a Song in My Heart
This Is the Life (Universal)
Wrap Your Troubles in
Dreams
Top Man (Universal)
Yaklumboom
Never a Dull Moment
(Universal)
Yale, Boos
Community Sing Series 7 No. 6 (Columbia)
Yankee Doodle, Hayride
Pin-Up Girl (20th Century)
Yellow Rose of Texas
Yellow Rose of Texas
(Republic)
Yippee I Vooote
This Is the Life (Universal)
Yoo-Hoo
Always a Bridemaid
(Universal)
You Ain't Right With the
Lord
Dixie Jamboree (FRC)
You Are My Sunshine
Community Sing Series 7 No. 8 (Columbia)
You Better Give Me Lots of
Lovin', Honey
Sleg a Jingle (Universal)
You Can't Break Off a
Russian
Sweethearts of the U. S. A.
(Monogram)
You Could'a Knocked Me
Over With a Feather
Harvest Melody (FRC)
You Could Hear a Pin Drop
Pistol Packer! Man
(Republic)
You'd Be So Nice to
Come Home To
Something to Shout About
(Columbia)
You Dear
Two Girls and a Sailor
(MGM)
You're a Dancer You're in
New York
The Gangs All Here
(20th Century)
You Gotta Talk Me Into It,
Baby
Hot Rhythm (Monogram)
You Got To Be Real
Shine On, Harvest Moon
(Universal)
You May Not Remember
Show Business (FRC)
(Continued on opposite page)

Abraham
Mexican Hayride

A Dutiful Wife
The Merry Widow

Advice to Husbands
Helen Goes to Troy

A Girl Is Like a Book
What's Up?

Ajax 1 and Ajax 2
Helen Goes to Troy

A Lick, and a Riff, and a
Show Bounce
Bright Lights of 1944

A Little Chat
Helen Goes to Troy

A Piece of a Girl
Jackpot

A Tree That Grows in
Brooklyn
Follow the Girls

Allah Be Praised
Allah Be Praised

All Or Nothin'
Oklahoma

At the Round Table
A Connecticut Yankee

At the Spotlight Canteen
Follow the Girls

Baby, Don't Count on Me
Dream With Music

Back Bay Beat
Bright Lights of 1944

Back To the Farm
Ziegfeld Follies

Be Glad You're Alive
Dream With Music

SONGS IN FILMS

(Continued from opposite page)

Young Man With a Horn
Two Girls and a Sailor

(MGM)

You Must Have Been a
Beautiful Baby
Community Sing Series 7 No.

8 (Columbia)

You Nearly Lost Your Mind
Jamboree (Republic)

You Naughty, Naughty Men
Grandfather's Follies (War-

ner Bros.)

10 (Columbia)

You Seid Me
Four Jills in a Jeep

(20th Century)

Your Country and My
Country

This Is the Army
(Warner Bros.)

You're a La La Pa Loo La
This Is the Life (Universal)

You're a Luck Fellow, Mr.
Smith

You're a Lucky Fellow, Mr.
Smith (Universal)

You're Driving Me Crazy
So's Your Uncle (Universal)

You're Just the Sweetest
Thin

Hi, Good Lookin' (Universal)

You're My Little Pin-Up Girl
Pin-Up Girl (20th Century)

You're on Your Own
Higher and Higher (RKO)

You're So Good to Me
Here Comes Elmer (Republic)

You're So Different
Swing Fever (MGM)

You're the Rainbow
Riding High (Paramount)

You're the Very Findest
Thing I Am Of

Steepy Lagoon (Republic)

Your Eyes Have Told Me So
Here Comes Elmer (Republic)

You're a Lucky Fellow, Mr.
Smith (Universal)

You're Gotta Hand It to the
Band

Pardon My Rhythm
(Universal)

SONGS IN LEGIT MUSICALS

Blind Date
Jackpot

Blues in the Night
Star and Garter

Brazilian Nuts
Star and Garter

Bring On the Conchucines
Helen Goes to Troy

By the Mississinewa
Something for the Boys

By Our Bearing So Sedate
The Student Prince

Can't You Do a Friend a
Favor?

A Connecticut Yankee
Carlotta

Mexican Hayride

Catch Hatch
One Touch of Venus

Clap Your Hands
Star and Garter

Color Line
My Dear Public

Come to the Sacrifice
Helen Goes to Troy

Come Up and Have a Cup
of Coffee

Ziegfeld Follies

Come With Me
Dream With Music

Could It Be You
Something for the Boys

Count Your Blessings
Mexican Hayride

Damned Ole Jeeter
Bright Lights of 1944

Dat's Love
Carmen Jones

Dat Ol' Boy
Carmen Jones

Deep In My Heart
The Student Prince

Dinah's Nightmare
Dream With Music

Dis Flower
Carmen Jones

Don't Forget the Girl From
Paukstutawney

Bright Lights of 1944

Don't Take On More Than
You Can Do

Star and Garter

Dr. Crippen
One Touch of Venus

Drinking Student
The Student Prince

Extra! Extra!
Helen Goes to Troy

Feet On the Sidewalk
My Dear Public

Follow the Girls
Follow the Girls

Foolish Heart
One Touch of Venus

For a Quarter
Star and Garter

Forty Minutes for Lauch
One Touch of Venus

Frankie and Johnny
Bright Lights of 1944

From Chimney to the Cellar
What's Up?

Gavotte
The Student Prince

Get Away, Young Man
Early to Bed

Getting Oriental Over You
Allah Be Praised

Give, Sinbad, Give
Dream With Music

Golden Days
The Student Prince

Grist for De Mille
Jackpot

He's Good for Nothing But
Me

Jackpot

Hark! The Lark
Blossom Time

Haven't We Met Before?
Bright Lights of 1944

He's a Right Guy
Something for the Boys

Hey, Good Lookin'
Something for the Boys

Hi-De-Ho High
Early to Bed

Hindu Serenade
Ziegfeld Follies

Hold That Smile
Ziegfeld Follies

How's Like To Take Me
Home

Artists and Models

How Much I Love You
One Touch of Venus

How Time Flies
What's Up?

I Can't Give You Anything
But Love, Baby

Bright Lights of 1944

I Can't Say No
Oklahoma

I Don't Get It
Star and Garter

I Feel at Home With You
A Connecticut Yankee

I Kissed My Girl Goodbye
Jackpot

If Menelaus Only Knew
Helen Goes to Troy

If Only You Would Come
Away

Carmen Jones

If You Want a Deal With
Russia

My Dear Public

I'll Take the Solo
Dream With Music

I Love To Sing the World's
My Dear Public

I Love You
Mexican Hayride

I Love You So
The Merry Widow

I'm Afraid I'm in Love
Dream With Music

I'm a Stranger Here Myself
One Touch of Venus

I'm in Love With a Soldier
Boy

Something for the Boys

In Marsovia
The Merry Widow

Isle of Mananoria
Artists and Models

Is It a Dream?
Helen Goes to Troy

It's a Scandal! It's an Out-
rage!
Oklahoma

It Was Nice Knowing You
Jackpot

I've Never Heard About Love
The Student Prince

I Wanna Get Married
Follow the Girls

John Paul Jones
Follow the Girls

Josma
What's Up?

Just We Two
The Student Prince

Katinka To Eva To Frances
Allah Be Praised

Kansas City
Oklahoma

Keep It Dark
Blossom Time

Kniawak
The Merry Widow

Last Will and Testament
My Dear Public

Leaf in the Wind
Allah Be Praised

Let Me Awake
Blossom Time

Let's All Be Gay Boys
The Student Prince

Let's Go Too Far
Allah Be Praised

Let's Keep It That Way
Artists and Models

Little Camins
My Dear Public

Louely Heart
Blossom Time

Louely Room
Oklahoma

Love At Last
Helen Goes to Troy

Love At Second Sight
Dream With Music

Love Is a Riddle
Blossom Time

Love Is Such a Cheat
My Dear Public

Love Songs Are Made In
the Night

Ziegfeld Follies

Lulu
My Dear Public

Many a New Day
Oklahoma

May All Our Children Have
Rhythm

My Dear Public

Maxim's
The Merry Widow

Me and My Old World
Charm

Early to Bed

Melody Triste
Blossom Time

Miss Langley's School for
Girls

What's Up?

Mouse Meets Girl
Dream With Music

Mr. and Mrs. Wrong
Dream With Music

My Dear Public
My Dear Public

My Heart Is On a Binge
Again

Artists and Models

My Heart Stood Still
A Connecticut Yankee

(Continued on page 134)

MUSICAL DIRECTORS OF BROADWAY SHOWS

Includes musical directors of any shows running between September, 1943, and September, 1944.

Abraham, Maurice
One Touch of Venus

De Reeder, Pierre
Blossom Time

Ginzler, Seymour
Early to Bed

Hirst, George
A Connecticut Yankee

Hoff, Fred
The Student Prince

Irwin, Will
Follow the Girls

What's Up?

Korngold, Erich
Helen Goes to Troy

Levant, Harry
Mexican Hayride

My Dear Public

Littau, Joseph
Carmen Jones

McManus, John
Ziegfeld Follies

Merlin, Ving
Allah Be Praised

Meth, Max
Artists and Models

Bright Lights of 1944

Dream With Music

Jackpot

Norris, Arthur
Oklahoma

Parson, William
Something for the Boys

Sinatra, Raymond
Star and Garter

Smallens, Alexander
Porgy and Bess

Van Grove, Isaac
The Merry Widow

SONGS IN LEGIT MUSICALS

Continued from page 133

My Joe
Carmen Jones

My Last Love
What's Up?

My Spies Tell Me
My Dear Public

My Springtime Thou Art
Blossom Time

My Tap Sergeant
Jackpot

New Art Is True Art
One Touch of Venus

New York Heartbeat
Artists and Models

Nobly Even Pius Ne Up
Jackpot

North Dakota, South Dakota
Moon
Artists and Models

Oh, What a Beautiful
Mornin'
Oklahoma

Oklahoma
Oklahoma

On a Desert Island
A Connecticut Yankee

One Touch of Venus
One Touch of Venus

One Track Mind
Jackpot

Only Our Love Ever Fills
My Heart
Blossom Time

Our Private Love Song
My Dear Public

Out for No Good
Follow the Girls

Out of My Dream
Oklahoma

People Will Say
Oklahoma

Persian Way of Life
Allah Be Praised

Pipes of Pan Américana
My Dear Public

Polka
The Merry Widow

Fore Jud
Oklahoma

Relax and Enjoy It
Dream With Music

Rhumba Jako
My Dear Public

Robert the Rone
Star and Garter

Sears, Roebuck
Artists and Models

Secret Song
Allah Be Praised

See That You're Born in
Texas
Something for the Boys

Serenade
Blossom Time

Sing a Little Song
The Student Prince

Sing To Me, Guitar
Mexican Hayride

Slightly Less Than Wonder-
ful
Early to Bed

Song of Love
Blossom Time

Something for the Boys
Something for the Boys

Speak Low
One Touch of Venus

Stao' Up and Fight
Carmen Jones

Strip Flips Hip
Follow the Girls

Student Life
The Student Prince

Sugar Foot
Jackpot

Surprise To Sunset
Allah Be Praised

Supple Coople
Early to Bed

Sweet Helen
Helen Goes to Troy

Swing Low, Sweet Harriet
Artists and Models

Swing Your Lady, Mr.
Hennigway
Ziegfeld Follies

Take My Advice
Helen Goes to Troy

Tell Me, Baby
Blossom Time

Thanks for a Lousy Evening
Follow the Girls

Thin's Broadway
Bright Lights of 1944

That's Him
One Touch of Venus

The Bunny
Star and Garter

The Camelot Samba
A Connecticut Yankee

The Farmer and the Cow-
man
Oklahoma

The Girl on the Police
Gazette
Star and Garter

The Girl Who Doesn't Rattle
When She Reads
Early to Bed

The Girls At Maxim's
The Merry Widow

The Good Will Movement
Mexican Hayride

The Judgment of Paris
Helen Goes to Troy

The Ill-Tempered Clavier
What's Up?

The Ladies Who Slug With
a Band
Early to Bed

The Last Long Mile
Jackpot

The Leader of a Big Band
Something for the Boys

The Lion and the Lamb
Dream With Music

The Micromenace
Ziegfeld Follies

The Moon Song
Dream With Music

The Pavilion
The Merry Widow

The Saga of Carmen
Ziegfeld Follies

The Shepherd Song
Helen Goes to Troy

The Scurry With the Fringe
on Top
Oklahoma

The Trouble With Women
One Touch of Venus

The Women
The Merry Widow

There Are Yanks
Jackpot

There Must Be Someone for
Me
Mexican Hayride

There's a Cafe On the
Corner
Carmen Jones

There's a Man in My Life
Early to Bed

There's "Yes" in the Air
Early to Bed

There's a Happy Land in the
Sky
Something for the Boys

Thirty-Five Summers Ago
Ziegfeld Follies

This Is It
Ziegfeld Follies

This Is So Nice
Early to Bed

Three Girls In a Boat
What's Up?

Three Little Maids
Blossom Time

This Is My Night To Howl
A Connecticut Yankee

Thoughtless
Bright Lights of 1944

Thou Swell
A Connecticut Yankee

Today Will Be Yesterday
Tomorrow
Follow the Girls

Tn Keep My Love Alive
A Connecticut Yankee

To the Inn We're Marching
Follow the Girls

12 n'Clock and All's Well
Follow the Girls

Tsing-lah
Helen Goes to Troy

Venus In Ozene Heights
One Touch of Venus

Very, Very, Very
One Touch of Venus

Villa
The Merry Widow

Way Out West in Jersey
One Touch of Venus

Way Up North in Dixieland
Artists and Models

Welcome To Prince
The Student Prince

West Wind
One Touch of Venus

What a Crazy Way To Spend
A Sunday
Mexican Hayride

What Does the Public Want?
Artists and Models

What Happened?
Jackpot

What Memories
The Student Prince

What Will the Future Say?
Helen Goes to Troy

What's Mine Is Yours
Jackpot

What's New In New York?
Allah Be Praised

When My Baby Goes To
Town
Something for the Boys

When the Nylons Bloom
Again
Early to Bed

When We're Home On the
Range
Something for the Boys

Where Is Love
Helen Goes to Troy

Whizz! Away Along De
Track
Carmen Jones

Where Are You?
Follow the Girls

Woman Against the World
Dream With Music

Wooden Wedding
One Touch of Venus

Ye Lushette Follies
A Connecticut Yankee

Yes, I Love You Honey
Bright Lights of 1944

You Always Love the Same
Girl
A Connecticut Yankee

You Are Romance
Artists and Models

You Don't Dance
Follow the Girls

You'd Better Dance
Bright Lights of 1944

You're Perf
Follow the Girls

You're In Heidelberg
The Student Prince

You Talk Just Like My Maw
Carmen Jones

You've Got a Hold On Me
What's Up?

You Wash and I'll Dry
What's Up?

WRITERS OF LEGIT MUSICAL SCORES

Baker, Herbert (Lyrics)
Helen Goes to Troy

Bergerson, Baldwin (Music)
Allah Be Praised

Caesar, Irving (Songs)
My Dear Public

Charig, Phil (Lyrics and Music)
Artists and Models
Follow the Girls

David, Mack (Lyrics)
Bright Lights of 1944

Dietz, Howard (Music and Lyrics)
Jackpot

Donnelly, Dorothy (Lyrics)
Blossom Time
The Student Prince

Duke, Vernon (Music and Lyrics)
Jackpot

Eager, Edward (Lyrics)
Dream With Music

Fields, Dorothy (Lyrics)
Something for the Boys

Fields, Herbert (Lyrics)
Something for the Boys

Gershwine, George (Music)
Porgy and Bess

Gershwine, Ira (Lyrics)
Porgy and Bess

Hammerstein, Oscar II (Lyrics)
Carmen Jones
Oklahoma

Hart, Lorenz (Lyrics)
A Connecticut Yankee

Henderson, Ray (Music)
Ziegfeld Follies

Heyward, Du Bose (Lyrics)
Porgy and Bess

Lee, Lester (Music and Lyrics)
Star and Garter

Lehar, Franz-Stolz, Robert
(Music)
The Merry Widow

Lerner, Alan Jay (Lyrics)
What's Up?

Lerner, Sam (Songs)
My Dear Public

Livingston, Jerry (Music)
Bright Lights of 1944

Loewe, Frederick (Music)
What's Up?

Marion, George Jr. (Lyrics)
Allah Be Praised
Early to Bed

Marks, Gerald, (Songs)
My Dear Public

Nash, Ogden (Lyrics)
One Touch of Venus

Pascal, Milton (Music and Lyrics)
Artists and Models
Follow the Girls

Porter, Cole (Songs)
Something for the Boys

Porter, Cole (Music and Lyrics)
Mexican Hayride

Rodgers, Richard (Music)
A Connecticut Yankee
Oklahoma

Romberg, Sigmund (Music)
The Student Prince
Blossom Time

Ross, Adrian (Lyrics)
The Merry Widow

Scelen, Jerry (Music and Lyrics)
Star and Garter

Shapiro, Dan (Lyrics and Music)
Artists and Models
Follow the Girls

Walker, Don (Music)
Allah Be Praised

Waller, ("Fats") Thomas (Music)
Early to Bed

Warnick, Clay (Music)
Dream With Music

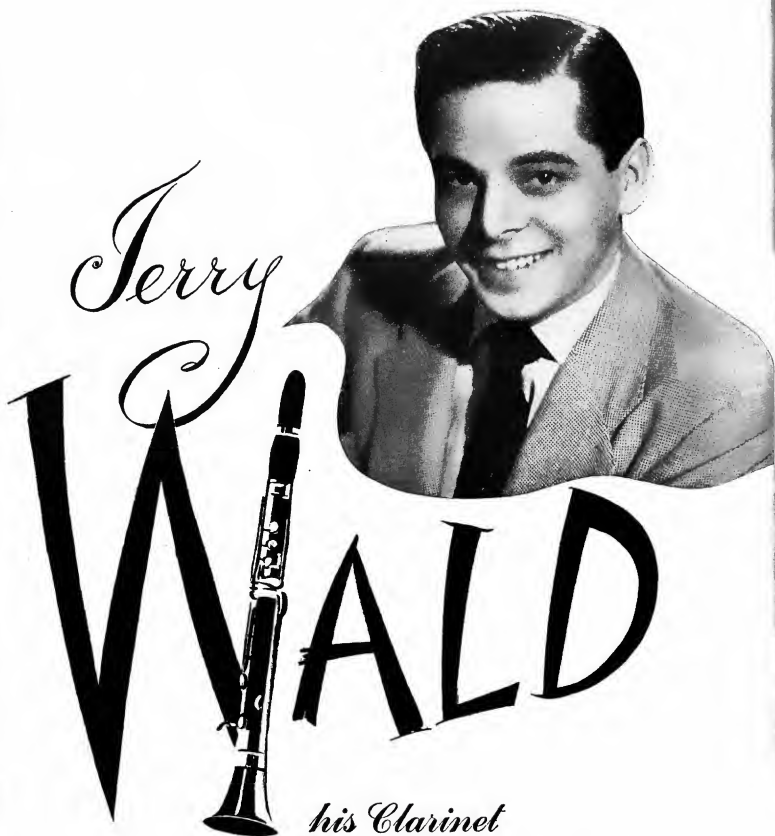
Weill, Kurt (Music)
One Touch of Venus

Yellen, Jack (Lyrics)
Ziegfeld Follies

SINGERS IN LEGIT MUSICALS

Includes singers, as well as comedians, dancers, etc., with singing parts, who opened with shows running or opening after September, 1943.

Alexander, Alex The Merry Widow	Cook, Ray Dream With Music	Horn, Lew Something for the Boys	Martin, Jay Ziegfeld Follies	Ryan, Sae Ziegfeld Follies
Allen, Betty Dream With Music	Cooper, Melville The Merry Widow	Heath, Babs The Merry Widow	Martin, Larry Bright Lights of 1944	Sack, Nathaniel The Student Prince
Angelus, Muriel Early to Bed	Cornell, Nord Blossom Time	Herbert, Tim Follow the Girls	Martin, Mary One Touch of Venus	Saxon, Don Artists and Models
Arthur, Helen Blossom Time	Crandall Sisters My Dear Public	Hetherington, Jane Dream With Music	Matthews, Inez Carmen Jones	Saxon, Luther A Connecticut Yankee
The Student Prince	Cramer, Harold Early to Bed	Hilliard, Jackie Ziegfeld Follies	Matteson, Ruth The Merry Widow	Carmen Jones
Babb, Dorothy Dream With Music	Cropper, Roy Blossom Time	Hodges, Joy Dream With Music	May, Marty Artists and Models	Seully, Barbara Blossom Time
Baker, Kenny One Touch of Venus	Cutler, Ben One Touch of Venus	Howard, Frank The Student Prince	Maye, Charlotte Early to Bed	The Student Prince
Barnes, Lois Dream With Music	Davies, Arthur One Touch of Venus	Horne, William Helen Goes to Troy	Mayla Artists and Models	Segal, Vivienne A Connecticut Yankee
Barnes, Lucille Dream With Music	Davies, Jane One Touch of Venus	Howard, Bob Early to Bed	Merman, Ethel Something for the Boys	Shutta, Ethel My Dear Public
Barnes, Roy Blossom Time	Deering, Jane Early to Bed	Howard, Marcella Dream With Music	Milligan, Byron Dream With Music	Skinner, Edna Oklahoma
The Student Prince	DePaolo, Donald The Student Prince	Howard, Willie My Dear Public	Mitchell, George Blossom Time	Small, Mary Early to Bed
Barrigan, Tom Bright Lights of 1944	Devel, Donna Dream With Music	Hoysradt, John Aliah Be Praised	Montgomery, Dick Carmen Jones	Smith, Muriel Carmen Jones
Bay, Robert What's Up	DeWorth, Gordon Helen Goes to Troy	Hudson, Beatrice One Touch of Venus	Morgan, Johnny What's Up?	Southern, Georgia Star and Garter
Beach, George Blossom Time	Dixon, Lee Oklahoma	Jackson, Margie Something for the Boys	Morris, David The Merry Widow	Spain, Betty One Touch of Venus
Beam, Robert Dream With Music	Douglas, Buddy Dream With Music	Jacquelin, Raymond The Student Prince	Morton, Harry K. The Student Prince	Stockwell, Harry Oklahoma
Berle, Milton Ziegfeld Follies	Douglas, Larry What's Up	Javier, Jane Dream With Music	Morris, Patricia Aliah Be Praised	Stratton, Chester A Connecticut Yankee
Berkel, David Early to Bed	Dunke, Ralph Helen Goes to Troy	Jefferson, Julie One Touch of Venus	Mullen Sisters Artists and Models	Tahert, Bill Follow the Girls
Birch, Peter Dream With Music	Eggerth, Marta The Merry Widow	Johnson, Bill Something for the Boys	Muller, Harrison Early to Bed	Tahert, William What's Up?
Bishop, Adelaide Blossom Time	Elliott, Leonard Dream With Music	Johnson, Walter The Student Prince	Murs, Corina Mexican Hayride	Tappes, George My Dear Public
Boles, John One Touch of Venus	Ellis, Maurice Early to Bed	Jones, Allen Jackpot	Murray, Honey What's Up?	Thompson, Hugh Helen Goes to Troy
Bond, Ruth One Touch of Venus	Evans, Wilbur Mexican Hayride	Jones, Bill Dream With Music	Nicen, Gertrude Follow the Girls	Tracy, Ernest Helen Goes to Troy
Bond, Sheila Aliah Be Praised	Fabray, Nanette Jackpot	Keen, Jane Early to Bed	North, Sherle My Dear Public	Turner, Stanley The Student Prince
Artists and Models	Farrar, Matthew One Touch of Venus	Keller, Dorothy Follow the Girls	Novotna, Jarmila Helen Goes to Troy	Tyler, Edward Carmen Jones
Boyer, Monica My Dear Public	Faye, Francis Artists and Models	Kelly, Barry Oklahoma	O'Dell, Larry The Student Prince	Valentinoff, Val Follow the Girls
Brink, Robert Dream With Music	Faye, Joe Aliah Be Praised	Kiepara, Jan The Merry Widow	O'Neill, John Blossom Time	Varela, Nick The Student Prince
Brotherton, Erie My Dear Public	Field, Robert The Merry Widow	Knapp, Marjorie Bright Lights of 1944	Pape, Doris The Merry Widow	Vanghin, Alan The Merry Widow
Brown, Rose My Dear Public	Foran, Dick A Connecticut Yankee	Kozak, Michael Dream With Music	Parker, Frank Follow the Girls	Vera-Allen A Connecticut Yankee
Brown, Russ Something for the Boys	Franszell, Carlotta Carmen Jones	Laurence, Paula One Touch of Venus	Parker, Frank Follow the Girls	Verean, Lucette The Merry Widow
Brue, Betty Something for the Boys	Frolman, Jane Artists and Models	Lee, Gypsy Rose Star and Garter	Pearson, Eppy (Tiny) Bright Lights of 1944	Vye, Marvin Oklahoma
Bryant, Glenn A Connecticut Yankee	Gac, Nadine Ziegfeld Follies	LeCon, Jeni Early to Bed	Peppen, Detmar The Student Prince	Walsh, Mary Jane Aliah Be Praised
Budd, Norman The Merry Widow	Gardie, Betty Oklahoma	Long, Ray Ziegfeld Follies	Pice, Frank Star and Garter	Ward, Evelyn Early to Bed
Buks, Donald Helen Goes to Troy	Gardner, Lynn What's Up?	Lyons, Collette Artists and Models	Pringle, William The Student Prince	Warren, Elton J. Carmen Jones
Bulhoff, Joseph Oklahoma	Gifford, Gordon My Dear Public	McCabe, Sara Ann Ziegfeld Follies	Reed, Jonathan The Student Prince	Warren, Gloria What's Up?
Bunker, Ralph Dream With Music	Givalt, George Mexican Hayride	McCarthy, John The Student Prince	Reed, Napoleon Carmen Jones	Warren, Jeffrey One Touch of Venus
Burns, David My Dear Public	Gleason, Jackie Artists and Models	McGraw, Virginia Early to Bed	Ries, Sunny Dream With Music	Warren, Julie A Connecticut Yankee
Burrows, Eden The Student Prince	Graham, Ronald Dream With Music	McLennan, Rodney What's Up?	Riggs, Ralph Oklahoma	Weber, Bill Dream With Music
Cahn, Sibyl Carmen Jones	Gray, Alexander Blossom Time	McMahon, Joe A Connecticut Yankee	Roberts, Dixie Dream With Music	Wester, Buster Follow the Girls
Carmen, Arlene The Merry Widow	Griffin, Josephine The Merry Widow	Macaulay, Joseph Early to Bed	Roecker, Edward Aliah Be Praised	Wharton, James The Student Prince
Carpenter, Imogen Mexican Hayride	Gronow, James The Student Prince	Magdon, Herman The Student Prince	Rose, Jerry Dream With Music	Wickes, Mary Jackpot
Ziegfeld Follies	Guarard, Roland The Student Prince	Malina, Luba Mexican Hayride	Rotov, Alex Dream With Music	Williams, Francis Bright Lights of 1944
Carr, Jack Carmen Jones	Harger, Bert Early to Bed	Manners, Jane Aliah Be Praised	Roudenko, Lubov The Merry Widow	Wolfe, Lester One Touch of Venus
Cassey, Stuart A Connecticut Yankee	Harrington, Pat Bright Lights of 1944	Marshall, Pat What's Up?	Russell, Zella The Student Prince	Wunder, Tommy Ziegfeld Follies
Chisholm, Robert A Connecticut Yankee	Hart, Teddy One Touch of Venus	Marshall, Vernet The Student Prince		Worth, Billie Bright Lights of 1944
Blossom Time	Hayes, Jane Mexican Hayride			Wyckoff, Evelyn Oklahoma
Clark, Bobby Star and Garter	Hawkins, June Carmen Jones			Yozin, Ren Singers
Clark, Buddy Bright Lights of 1944				Artists and Models
Clark, Harry One Touch of Venus				Zorin, Vera Dream With Music
Clarke, Robert Carmen Jones				Zorlich, George Early to Bed
Colin, Harvey The Student Prince				



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SIXTH ANNUAL EDITION

Section 4. RECORDS



featuring

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eleven million
G I's

LOUIS JORDAN

AND HIS FAMOUS
TYMPANY FIVE

**HIT SONGS DEDICATED TO THE
ARMED FORCES**
"G. I. Jive"
"TOPS IN PX AND USO JUKES"
"We G.I.'s want more solid records like the G.I. Jive, and more of Louis Jordan, too."
"From a Poll in this navy base, Louis Jordan's recordings of G.I. Jive is the most played record."
"G.I.'s at our camp have worn out two Louis Jordan records of G.I. Jive. Play it constantly."
—U. S. Army—Albany, Tex.

ARMED FORCES RADIO SERVICE FAVORITE
Three times on JUNE
Four times on COMMAND PERFORMANCE
Plus constant "shows" via Decca and "V" Records on overseas radio stations.
PERSONAL APPEARANCES
Has played Army Camps and Service Centers in all parts of the country. Tops with featured acts at Gardner General Hospital, Chicago; Walter Reed Hospital, Washington, D. C.; Fort Monmouth Hospital, Calif., etc. Making as many personal appearances in Armed Forces hospitals and training camps as possible.



Here's Mr. Jordan
IN PICTURES

Currently featured in—
MEET MISS BOBBY SOX
Columbia
FOLLOW THE BOYS
Universal
16 Shorts for
SOUNDIES

PERSONAL MANAGEMENT
BERLE ADAMS AGENCY
203 N. Wabash, Chicago

HERE
COMES

LOUIS
MR. JORDAN

THE KING OF THE
BOBBY SOCK BRIGADE

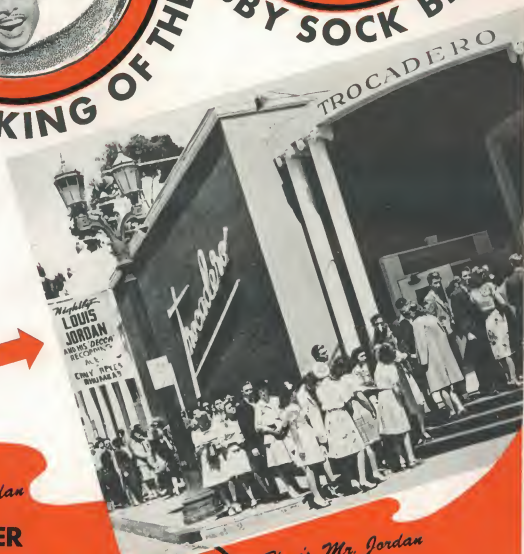
FOUNDER
OF TEEN AGE
CONCERTS

IN RALEIGH

Louis Jordan started
the movement for
name bands to play
free concerts for teen
clubs here in Febru-
ary.

IN HOLLYWOOD

700 Teen Ager packed the
Trocadero, Sunday After-
noon, June 4, paying \$1
to the Army Relief Fund,
to hear Louis Jordan.



Here's Mr. Jordan
COMPOSER

Composed, introduced and made popular the biggest
novelty song hit of the year.

IS YOU IS OR IS YOU AIN'T MY BABY?

Decca No. 8659

Other Jordan authored hits:

**KNOCK ME A KISS
OUTSKIRTS OF TOWN
CHICKS THAT I PICK
YOU CAN'T GET THAT NO MORE**



Here's Mr. Jordan
ON RECORDS

Decca's No. 1 Septa artist. Over 5,000,000 Jordan records sold
to date. First in the jukes and in retail record sales.

G.I. JIVE

IS YOU IS OR IS YOU AIN'T?

(Sales already soaring beyond the half-million mark)

Just recorded with

BING CROSBY

**YOUR SOCKS DON'T MATCH
MY BABY SAID YES**

DIRECTION
GENERAL AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LOUISIANA

JOHNNY



DECCA
RECORDS

Publicity GARY STEVENS — IRVING CAHN

General AMUSEMENT CORPORATION
THOMAS C. ROCKWELL, President
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON

AND HIS
ORCHESTRA



WHAT BUCKLEY

PRECISION

MANUFACTURING

of the motor Generator Gyro Drive Power Plant for the remarkable Sperry Gyro-Compass with tolerances as close as One-Ten Thousandth of an inch (.0001), 1/50th the thickness of a human hair.

MEANS TO YOU

- 1** During the war a member of YOUR industry has contributed to the production of vital instruments used on Cruisers, Destroyers, Escort Vessels, Landing Craft, Carriers that are hastening the early and victorious conclusion of the war.
- 2** After the war—it means that the experience we have gained and the new machinery we have acquired will bring you BETTER BUCKLEY PRODUCTS made with a precision never before possible.

BUCKLEY MUSIC SYSTEM, Inc.

INVENTORS, DESIGNERS AND MANUFACTURERS OF THE ORIGINAL WALL AND BAR BOX

4223 WEST LAKE STREET

CHICAGO, ILLINOIS

Let us make sure that the postwar world will be built upon a better relationship between men, women and children of all nations—large and small—throughout the world.

Music is a universal language and will become more important in the lives of all of us in the rehabilitation of a war-torn world. It is a medio of relaxation and entertainment. It is also the basis of spiritual understanding between peoples of different tongues.

Automatic phonographs will play an ever increasing part in bringing music to the masses of people throughout all the nations of the world in the years of peace ahead. The energies and resources of our entire organization are dedicated to the development of newer and more efficient music systems for meeting this challenge.

H. Marshall Seeburg

PRESIDENT

BUY WAR BONDS

Seeburg

J. P. SEEBURG CORPORATION · CHICAGO



THE BACKGROUND OF THE EFFECTS

Before this encyclopedia of music is out, before it runs its full year of life, the ban may be settled (so say the hopefuls), but here's what it's about and its effects

AS THE pages began to roll out the press of this encyclopedia of the music and record industry James C. Petrillo, president of the American Federation of Musicians, had hardly checked the final draft of the nine-page telegram he sent to President Franklin Delano Roosevelt, rejecting FDR's wired plea of a week earlier that AFM members be permitted to resume recording activities for Columbia and Victor and the NBC transcription firm, the three (two if you count Victor and NBC as one) holdout companies.

At this point trade talk generally has it that there is nothing left for the two manufacturers to do but sign contracts with the AFM on the same terms which Decca and 104 other recording and transcription firms have already signed them. These contracts, of course, call for record and transcription manufacturers to pay into a union unemployment fund, amounts ranging from 1/4 cent per record on 35 cent records to 5 cents per record on \$1 waxers, and the fund to be administered by the American Federation of Musicians.

Or, not the holdout companies sign on these terms, or whether this situation takes still one more surprising twist, the employers may come to ban and its effect on the music and record businesses remains unchanged. This background, then, as effects must necessarily be recorded in the music-record industry's only Year Book.

Ultimate Victory Worth

Any Sacrifice to AFM

Ever since all recording and transcription firms received the rubber stamp-signed union proxy James C. Petrillo letter on June 26, 1942, advising them that recording activity was to cease on August 1, too many record-music men have looked upon the ban as a knock-down-drag-out battle between the AFM boss and, first an armful, now a handful of record manufacturers. This was hardly the case. The ban has always been an economic struggle with far-reaching ramifications not only for the American Federation of Musicians, but for unions throughout the country, eventually throughout the world, as well as a matter of vital importance not only to the record companies involved but to all Americans, perhaps world industry.

The fundamental question involved was one of whether manufacturers in any industry should directly contribute to an unemployment fund set up for any given group of workers in that industry. There was a very little precedent for such a practice. When Petrillo and his policy-making advisors on the AFM board decided to attempt to force the record and transcription companies to contribute to such a fund to be administered, incidentally, wholly by the union they were definitely donating their pioneering pants, and were unquestionably prepared for a long, bitter struggle. The ultimate victory,

would be worth almost any amount of sacrifice.

When looked upon in this true perspective the subsequent developments in the ban are considerably clearer than when viewed as an AFM-Diskery wrist-slapping session. The waxeries with no interest other than their own record manufacturing and transcription companies to consider found it comparatively simple to determine whether the idea of kicking in to a union unemployment fund out of record and transcription sales dollars was economically practical, possibly even economically just. The diskers who were affiliated with other large business enterprises found it far more difficult to make the decision. Hence, Decca, with no other interest than its own commercial record biz, and subsequently the transcriptions of World Broadcasting to worry about agreed to pay the 1/4 cent on 35 cent platters, 1/2 on 80 centers, 3/4 on 75's, and full cent on dollar retailers, etc. Hence, the many other independent waxeries and transcription companies signed the union-desired agreement. Hence also, Columbia, affiliated with the Columbia Broadcasting System and Victor, affiliated with both the National Broadcasting Company and the vast RCA Victor manufacturing enterprises, fought bitterly against the AFM's unemployment fund demand. Hence, the epic pitched battle indicated by the chronological chart of events in the ban in the accompanying box. Such was the background of this historic record biz struggle.

Majority of AFM

Members Unhurt

Its effects on the not only the waxeries and the union, but on practically every person and organization in the entire record and music industry were far-reaching. On musician members of the AFM the effect was mixed. The rank and file, the gigantic majority of the membership, who had never played thru a disk session and probably never would, had nothing to lose, conceivably a great deal to gain no matter how long the struggle lasted. The several hundred odd more or less top musicians, who were AFM members, the hundred or more names and semi-names bands who had recording contracts, were definitely hit by the ban. Recording sessions came to a dead stop until September 30, 1942, when Decca and a number of indie diskers and transcription firms signed with the union at the AFM's

terms. Then just the relatively few musicians who were playing with leaders under contract to Victor and Columbia still felt the ban's effect financially.

As for the leaders, they had been a pretty unhappy bunch of characters when the ban went into effect. It had long since been proved that one of the most important factors in building and maintaining a band's popularity was that band's ability to put current hits on wax and have those disks played in jukebs by the hundreds of thousands, in homes all over the nation, by disk jockeys on the air. When the ban came they saw a sudden and complete cutting off of one of their most reliable sources for popularity building and maintenance. Then Decca, signed with the union, and some of the leaders under recording contracts to the Jack Kapp-headed firm began to get

back into the running on disks. Bing Crosby and the Andrews Sisters teamed up to make the first post-ban Decca disk, a recording of "Pistol Packing Mama," an Al Dexter song smash which had climbed right up to the top of the heap without any name waxings. Other Decca artists began to get back on wax with more or less satisfactory current numbers, and in more or less (numerically) satisfactory cuttings.

The leaders and singers on Columbia and Victor were still a d d d d. Both companies started to cut records by singing stars without band backing, but the union boss made threatening moves to these, and the records themselves didn't turn out too well, so the idea was, for the most part, abandoned. Despite the ban, the two radio-affiliated major diskers released a number of waxings of earlier tunes by some

of their top orks and sales figures on these ran up to new highs. Some of the name leaders collected royalty checks almost as large as they had ever collected in the pre-ban days.

Big Names Hurt But

Refuse to Record New Labels

By and large, however, leaders under contract to Victor and Columbia took an ever-increasing beating, by virtue of the fact that they were unable to get recordings of currently popular song faves on the market. By and large, too, the overwhelming majority of these names and semi-names under contract to the Bridgeport and Camden companies stuck with the companies, the every indication is that if they wanted to get out from under their contracts with Victor and Columbia, they might have been able to do so. There is not a single instance of a name band insisting on, or aggressively attempting to break his recording contract with either of these two major diskers, to go out and make records for some other label. True, there were instances where name or semi-name bands made two or, in some cases, four sides for other recording companies, but more than 90 per cent of all the top names, and semi-names under contract to Victor and Columbia stood by them thru

(Continued on page 146)



Here James C. Petrillo, AFM proxy, explains the union stand in the ban imposed on record manufacturing companies and the union's reasons for demanding that manufacturers contribute to an unemployment fund for musicians.

BAN BACKGROUND AND EFFECTS

(Continued from page 145)

the struggle. Tommy Dorsey was said to have seriously considered overtures from Capitol Records, Count disks, but eventually turned the deal down. Count Basie permitted his men to make records for two smaller waxeries; Freddy Martin finally secured a Victor release to make a couple of sides under his own new label, but these cases were in the very small minority.

Credit for handling of the artist situation right thru the ban must go largely to the artists' relations directors of Columbia and Victor, Manlie Dicks and Herb Hendler, respectively, tho it might be said by some cynics that the leaders were always hoping that the break would come "any day now," and in the long run they'd be better off playing ball with these two top record manufacturing companies.

Ban Never Has Affected Gross Record Sales

The companies themselves, in the first two years of the ban, were totally unaffected. That is they were unaffected as far as company profits go. (As has been stated there is no question that they had their difficulties with their top artists.) Natural developments in a nation at war resulted in material and man-power difficulties which would have made it well nigh impossible for these two diskers to sell more records with no ban over their heads than they were able to sell with the ban in effect. The union made the mistake of giving them enough notice before clamping the ban down on them, to enable them to cut literally scores of masters by their top and

New Diskers and Artists Bordered by Ban

From the standpoint of record manufacturing, the ban course was a blessing to numerous small and independent disk firms. They, unfrowned by the broader ramifications of the issue involved, signed the union deal and proceeded to make records. Eli Oberstein's records were able to win a number of name and seal-name orks, which they might have had difficulties securing had the ban never happened. Other small and indie diskers turned out diskings for a record-hungry public which wasn't able to get wavings of currently popular hits by any of its favorite bands and singers. The activities of these smaller waxeries, the greatest shortage of currently pop tunes by top names also want a long way to create a demand for specialized types of waxings which some of the smaller waxeries were quick to supply.

American folk artists began to hit new highs as "mold played joke box" faves, as well as hot over-the-counter sellers. And not only the small, indie waxeries, who released these numbers, but the artists who made them, found a new



Manpower and material shortages had as much to do with production difficulties as the ban.

Bing Crosby and the sisters Andrews, LaVerne, Patty and Maxene (from left to right), make the first Decca post-ban record, a waxing of "Pistol Packin' Mama," which quickly rode Bing and the girls back up to the top of most played jukeos and best selling retail disks lists.



greatly hyped demand for their services. Hot jazz instrumentalists, for instance, came in new favor, and mountain music makers began to discover that there were bright, shining nuggets in many a small and indie wazer's hill. Decca, the sole member of the big three, which found it practical to make the Petrillo deal, zoomed along once they had signed the pact until wazings bearing the label dominated the nation's juke and their retail sales gained increasingly over their competitors' labels.

Some Dyzanders Hit To the Tune of Millions

For one disker, the ban proved a tremendous boon. That was the Coast outfit headed by Buddy Dedyva, Johnny Mercer and Glenn Walthe. These gents, establishing a new wazery called Capitol, just before the ban went into effect, rode along to a strong position in the recording hit which would have been impossible to attain under normal competitive circumstances, at least in the comparatively short space of time in which they did it.

The one group which was probably as hard hit, if not more so, than any other segment of the music biz by the union's pioneering effort, was the top Tin Pan Alley organizations. The music hit's top publishers had hardly caught their breath following the grim struggle between the American Society of Composers, Authors and Publishers and the radio networks, (which, after making it impossible for ASCAP-affiliated publishers to get network airplay for their tunes for months on end, resulted in the formation of Broadcast Music, Inc., called by many radio's own licensee org) when the Petrillo ban crashed down around their respective heads. With the network air plug outlet opened to them once again, they found

themselves faced with an almost impossible situation when it came to utilizing disks, the other major plug source for their tunes. A conservative estimate of the difference in the length of time it takes a publisher to build a tune to hit proportions without disks is anywhere from three to six months. With recordings by top name hands of the same tune available the pub can push the tune up into the hit class in around six weeks. And this skips the instances where a tune fails to make the hit class, despite all its air plugging, because of lack of good recordings. This also skips the literally hundreds of thousands, perhaps millions of dollars, lost to publishers in record royalties which they would have been collecting had the ban not been instituted. The number of top pop tunes which Decca, and the other diskers could and have waxed has fallen far short of the number which were recorded by the big three, as a whole, in the pre-ban days.

It May Be Only the Beginning for RCA and Columbia

If the ban lifts entirely before this piece sees the light of day, there is little doubt that band leaders, particularly the names and semi-names under contract to Victor and Columbia, the publishers and practically every one else will have occasion to celebrate.

Everyone, that is, with the possible exception of Columbia and the Columbia Broadcasting System, Victor and the entire RCA organization. They may possibly be facing only the beginning of a vast battle which may be fought on every front where they have union contracts. Only time will tell whether the fundamental idea of manufacturers' contributing to a union-administered unemployment fund on a per sale basis is sound for both the unions and manufacturers.

CHRONOLOGICAL CHART OF EVENTS IN THE A. F. M. RECORD BAN

- August 1, 1942.....American Federation of Musicians' members ordered to cease working for record and transcription companies.
- August, 1942.....Anti-trust action started against AFM. Complaint dismissed.
- October 12, 1942.....Decision affirmed by Supreme Court.
- January, 1943.....Senate committee hears testimony.
- February, 1943.....AFM proposed direct payment by companies to union unemployment fund for every record and transcription made by its members.
- Proposal rejected. World Broadcasting, Empire Broadcasting, Associated Music Publishers, Lang-Worth, C. P. MacGregor, Standard Radio and National Broadcasting Co. (Radio Recording Division) take matter to U. S. Conciliation Service.
- July, 1943.....Case certified to War Labor Board. Panel appointed.
- September-October, 1943.....Hearings held in New York City. Columbia and Victor became parties to WLB proceedings.
- September 30, 1943.....Decca, World and Empire sign with AFM, agreeing to direct payment to union for each disk pressed.
- October 20, 1943.....Associated, Lang-Worth, C. P. MacGregor and Standard signed with AFM and withdrew from controversy.
- November, 1943.....Hearings resumed.
- March 9, 1944.....WLB panel in New York finds that the condition, existing was a "strike," and ordered resumption of relationships that existed July 31, 1942. Also concluded that it would not direct that the companies pay money to the union for its unemployment fund. This finding was appealed to the National War Labor Board in Washington.
- April 7, 1944.....Petrillo and record companies argue before full NWLB in Washington. Revealed that over 60 recording and transcription firms had signed with the AFM to date.
- June 15, 1944.....NWLB decides ban must end and diskers and AFM must reach agreement—or else.
- August 24, 1944.....National War Labor Board turns entire matter over to Economic Stabilizer Fred Vinson's office.
- October 4, 1944.....President Franklin D. Roosevelt telegrams Petrillo, admits that the AFM refusal to record has not impeded the war effort in any respect, but requests that AFM lift ban on holdout companies.
- October 5, 1944.....Petrillo wires Roosevelt he will have to take up President's request at meeting of executive board of AFM in Chicago on October 10 before he can answer President's October 4 wire.
- October 11, 1944.....After a two-day meeting Petrillo sends Roosevelt a nine-page telegram rejecting the United States President's request, saying that tho he agreed he would settle if so requested by Roosevelt, the situation had changed in that 108 other record and transcription manufacturers had already signed, and he saw no reason to give in to the two holdouts.

Petrillo makes an impassioned plea for the union's case before the National War Labor Board in Washington. Joseph Padway, the union's counsel, is either stifling a yawn, suppressing a sneeze or hiding a snicker in this pic, while Assistant General Counsel Henry Friedman looks pretty well satisfied with what the boss is saying.





V-DISKS HELP HASTEN V-DAY

There's no disk ban for fighting men. Every month V-Disks go to every fighting front—250,000 records of the latest songs by the top bands and singers

By Wanda Marvin

TWO civilians go without new records of their faves because of the record ban, the musical appetites of millions of GI's are being satisfied by approximately 100,000 phonographs that deal hot platters off their turntables. V-Disks, the army's Musical ration that goes regularly to the boys overseas, represents the cream of the nation's musicians and singers.

V-Disks, for which all the top-flight bands and singers volunteer their services, made their appearance in October, 1943, under the instigation of Col. Howard C. Bronson and Mel Harry Salter of the Special Service Division of the army. The first pressing was 50,000, and today 250,000 records are sent abroad each month.

Disks have proved so popular that the navy, marine and coast guard are now in on the deal. Masters, which are owned by the army, are loaned to the other services who farm them out to regular commercial firms for pressing. The Office of War Information and the Co-Ordinator of Intra-American Affairs will be the next governmental agencies to benefit by the disks. Both are making arrangements with the army to borrow the masters.

Petrillo Lits

The Record Ban

James C. Petrillo, who is very particular about whom his members make records for, has lifted all restrictions when it comes to waxing for servicemen. The army has certain blank approval to use any and all mu-

sicians for free. Unions covering singers have given like permission to their card holders.

Uniformed Men Write in Raves

Consequently Harry James, Tommy Dorsey and other leaders who haven't made commercial recordings for two years, sweat in waxing studios so that GI's have the best and the latest in music. Almost every leader in the biz has cut one or more sides for V-Disks. The same goes for the top singers in the country.

And the uniformed gents love it. Letters that pour into the Army's Music Section of the Special Service Division testify to the records' high success. The fighting forces prize the waxings. They have

accepted the service as theirs, and write in asking for faves both in numbers played and artists involved.

Capt. Robert Vincent, in charge of the V-Disking, lauds the musical personalities who have made the disks possible. He says that without exception, the biggies of the biz have flocked in, willing and ready to record. They don't have to be begged, few are asked—they volunteer.

Leaders stymied by the recording controversy can steam full ahead on waxing sessions when V-Disks line up the date. Some, such as Benny Goodman, without an organized band, have gone out and rounded up a group of musicians, rehearsed, and made records. Many singers and individual musicians

have made long trips at their own expense to keep a V-Disking date for their audience in arms.

Bridge the Distance Between Stem to Fuzzles

Leaders and musicians know that there is a lasting contribution to the guys who are doing a job. It serves more than a one-shot on the air and more than a bond rally appearance—important as these activities are. It is the closest they can come to the men. Musicians know that their entertainment goes as a salute to the boys, and the servicemen accept the records in that spirit.

The disks help bridge the gap from Broadway to barracks. They, in turn, keep the names and output of musicians and

fingers before the GI's. The boys are a critical audience despite their gratitude. They are articulate in their choice of music and performers. Their tune selections are amazingly parallel to the requests received by disk jockeys and the numbers that garner the most nickels in juke boxes. The boys are very much in swing with swing—thanks to V-Disks.

Delivered by Parachutes

The vinylite, from which V-Disks are made, are practically unbreakable. And when they go overseas, special packing of the sets of 20 waxings insures their safe arrival, as they are stored in sturdy cartons able to withstand 800 pounds of pressure. Each kit gives a little over two hours of music. In sections where no phonographs have been taken along, a special box containing records and the small hand-wound machines is made up.

These boxes have often been dropped by parachute to isolated spots, and to date no breakage has been reported. The disks can be bent almost double without apparent harm. They are practically unaffected by either extremely cold or hot weather. In certain Southern Pacific areas, the boys writ that there has been some warpage, but this is easily counteracted by placing a heavy, flat object on the disk until it flattens out.

Capt. Robert Vincent, in charge of the disks, has surrounded himself with a staff of men who know the music and

V-Disks are made for holidays and for all special occasions in advance, with letters of stage, screen and music worlds joining to make the messages from home effective. Right, Shirley Temple helps prepare Christmas greetings.

Carefully packed and indexed V-Disks find a ready use by radio broadcasters with the troops at the front, upper right.

Members of a Mortar squad find V-Disks interesting as they enjoy a rest period.



recording biz. In the group are Sgt. Steve Shotes (formerly of RCA), Morty Feituz (formerly of Columbia Records), Walter Heever (formerly of RCA), Tony Janak (formerly of Columbia Records), Jack Hurdle (formerly with Benton & Bowles) and Cpl. George Simon (formerly of Metromaine mag).

The staff has its offices at 205 East 42d Street, New York City, but they and Capt. Vincent have traveled across country with portable recording equipment and singers who couldn't get to New York. They have picked some authentic hillbilly and folk music to fill out the 20 per cent of the output which isn't pop. The rest of the percentage over the 80 which is hot, new stuff, is divided between mountain music, race recordings and semi-classics.

Soldiers don't want marches or staidy dull music. They want the best and they get it. The September release, for instance, will have recordings of 27 top name bands and 15 top vocalists. It's so strongly for Pete Weller recordings, and re-issues of his numbers are constantly supplied. Incidentally, his last recording session was for V-Disks, shortly before his death.

When the boys write in about the recordings they don't pull their punches. With an article from a soldier publication on Ascension Island in the South Atlantic received this month by Special Service.

A Guy Named Jones

"A new national figure has swept into prominence and music lovers everywhere have

take notice of the personality of Spike Jones and His City Slickers. Mr. Jones has a unique band composed, I'm convinced, of a group of lunatics and maniacs. Their favorite instruments are the cow bell, the whistle and the horn (automobile, not French).

"Spike's recordings of such pastorate popular tunes as *That Old Black Magic*, *Chloe* and *As Time Goes By* make most listeners shudder. To us, Mr. Jones's orchestrations furnish a refreshing departure from Frank Sinatra's growling and Andre Kostelanetz's symphonic stirrup. For he has dared to turn our lyrical love songs into roller-coaster nightmares of discord, confusion and bedlam.

"*As Time Goes By* is full of the sound and fury of clocks ticking with machine-gun rapidity. There are cuckoo, chime and alarm clocks; others that just bong. *That Old Black Magic* is punctuated with the devastating ripping of cloth, the noise of mournful shrieks, claps of thunder and shrill whistles. *Chloe* has the trumpeting of many fees, a clash of Jones-only-knows what at the words 'night shades falling,' with the anguished cry of a wolf in palm thrown in for good measure.

"We need more of Mr. Jones's synopsized arrangements to keep up from believing in a sugar-plum world where everyone has a tingling spine and goes round and round. All is not as simple as 'woman needs men and men must have his mate.' Trouble begins when a nation begins to take itself too seriously, forgetting that it is

composed of little people who merely want to enjoy the rights of life, liberty and the pursuit of happiness! The Music decided long ago that it was their sacred duty to crush the minorities and ensnare the world. They saw nothing funny about a fantastic plan to spread their ridiculous philosophy of hate.

They Write From The Pacific Islands

"As long as men like Spike keep tearing down the Never-Never land, I am sure we will not become pompous, arrogant or overbearing. Our ability to laugh at ourselves is an American tradition to be cherished. The world needs fewer Goerings and Himmlers and more guys named Jones."

Another letter from the South Pacific gives a good idea of what the disks mean to the boys: "... 'Thanks to your department and the fine work you are doing in getting these swell V-Disks out to the fighting fronts. Just two days ago a bunch of American boys put the Japs out of action here on Saipan. It wasn't long after that the same bunch of fellows put V-Disks into action. They are really doing a great job in eliding that much-needed 'snap back to normal' living.' The writer then goes on to list the faves of his company and ask about recordings not in the last package.

To give an idea of the scope of the plan, of the erstwhile given, take a look at the attached list of V-Diskers who have volunteered their time and talent to make this morale service a reality:

List of Artists Who Have Recorded V-Disks

- | | |
|---|--|
| Acuff, Roy
Low and Lonesome (127)
Pins and Needles (145)
The Great Spooked Bird (127) | Autrey, Gene
After Tomorrow (240)
Goodbye, Little Dertin' (20)
It Makes No Difference Now (240)
You'll Be Sorry (20) |
| Allen, Bob
Irresistible You (277) | Ayres, Mitchell
(With Andrews Sisters)
Medley of Andrews Sisters' Hits (185)
Rhumboogie (185)
Sing a Tropical Song (185)
More Than You Know (202)
Rockin' Chair (106) |
| Ammons, Albert
(With Pete Johnson)
Cuttin' the Boogie (81)
Foot Pedal Boogie (81)
Boogie Woogie Man (81)
Pine Creek Boogie (81) | Bailey, Mildred
(With Teddy Wilson)
More Than You Know (202)
Rockin' Chair (105)
Scrap Your Pat (135)
Sunday, Monday or Always (105) |
| Anderson, Marian
Let Us Break Bread
Together (88)
Sometimes I Feel Like a Motherless Child (98) | Ball, Lucille
(With Red Skelton)
Dat Ot' Debblil Consequence (172) |
| Andrews Sisters
(With Mitchell Ayres)
Down in the Valley (257)
Medley of Andrews Sisters' Hits (184)
Rhumboogie (184)
Sing a Tropical Song (184)
Straighten Up and Fly Right (207) | Barlow, Howard
(With Firestone Symphony Orchestra)
Persian Dance (247)
Russian Guller's Dance (247) |
| Armstrong, Louis
(With Jack Teagarden)
Basin Street Blues (234)
Army Air Force Orchestra
Stairway to the Stars (27)
A Handful of Stars (27) | Barnet, Charlie
Caravan (137)
Cottontail (137)
Gulf Coast Blues (218)
Washington, Whittier (137)
(Continued on page 204) |
| AAFTAC Symphonette
Londonderry Air (204)
Perpetual Motion (204) | |



DISKS SAVED "NAME" REPS

Disks sold to homes and played in jukes
preserve the reputations of "names" gone to war



Note the album of Eddy Duchin's records displayed on the top shelf in the upper left hand corner of the top picture. Hundreds of such displays all over the country mean thousands of sales and tens of thousands of daily reminders that Duchin was a top name and his music is still tops. Records on juke boxes are an even greater force in keeping "names" alive. Ask any but the most "hep" band bugs to go down the list on a juke box selection list, and chances are he won't be able to name all the bands in or out of the armed forces. Here's a shot of Bob Crosby back in the days when records on jukes were merely another boost along the road. Bob never thought then that some day he would be depending so much on this very same juke and hundreds of thousands like it.

DESPITE adverse conditions under which it had no control—Hitler and Tojo and shel-lac and Petrillo—the name band still serves as the life-stream in fostering popular disk sales. While the orchestra world, which has given so much impetus to the phonograph player, may not have produced in the past year or two any new names that represent a sales force in selling the record label, it is highly significant that those in the name class before the war have not only been able to hold on to their honors, but have continued to grow tremendously in public favor.

Moreover, the public demand for their recordings has been increasingly greater than the availability of their records. And it follows that if these name bands—particularly those who have answered the call to arms or temporarily faded from the picture because of wartime exigencies, have been able to gain new stature in face of such tremendous difficulties, they are certain to grow to still far greater proportions when these obstacles are removed or fade away in the face of the bright light of peace which will guide them home again.

Records Still Point Force

As a matter of fact, any intimation that recordings, which have been instrumental in skyrocketing every name band to the heights of fame have lost their force since the war began just because no new names have appeared on the musical horizon, must be rejected entirely as false and unsound reasoning. For two years, there

was almost no waxing activity because of the Petrillo ban. More significant is the fact that the orchestra world wisely deemed it more important to maintain its present high standards during these times of great stress rather than set new vogues or modes that might give birth to more new names.

Musicians responded readily to the call to arms, while thousands of others joined the vast army of workers headed for the factories and shipyards. Gasoline and tire rationing restricted band travel, narrowing the training field for new bands and new musical styles. It was often a race (and many times the maestro lost) to find replacements for his drafted-into aggregation, rather than be concerned with something or something different that might help to widen the gulf of enthusiasm that attends the established name.

Bands Fix 'em Up, Too

Moreover, it is a moot question whether the public mind, caught unprepared in a state of war, would be receptive to anything that might be branded as new. The popular dance orchestra, no longer a luxury item but an everyday commodity, fell virtually in the same category as radios, refrigerators, electric irons and everything else that was war-torn. Fix 'em up and make 'em do become the gold-post of a population at war. That is exactly the relationship existing between the name band and the public. And it is in that relationship that the phonograph record has been

able to demonstrate its real force.

Everyone knew that Glenn Miller, Artie Shaw, Eddy Duchin, Claude Thornhill and the host of others had traded in their musical careers for military ones. And just as the public came to expect no new astonishments, no new refrigerators, no new radios; there was no expectancy for new Millers, Shaws or Duchins.

While the bands themselves passed out of the picture temporarily, the stimulation they afforded remained very live and real. The public had to go without its Miller and without its Shaw—but it never had to go without their music. The phonograph record saw to that.

High Standards Maintained

The high standards of music these bands set and maintained before the war has never been impaired. And all—thanks to the phonograph record—all our musical men in uniform, so donning civies again, will be able to pick up exactly at the point where they left off. The government has assured all the G. I.'s that their jobs at home is being kept for them. The phonograph record has given that same assurance to the Millers, the Shaws and all the others.

safeguarding the standards of the orchestra world and its top bands and their musical spirit for the duration, the phonograph record will turn the tables after the war when the industry will depend on the names to expand their market. And it will work out because at the same time they'll satisfy the public's pent-up hunger for new names.



OUT OF THE
WOR RECORDING
STUDIOS...
COMES

FEATURE *Records*

▶ THE FASTEST GROWING NAME IN POPULAR RECORDS

Why has the entry of the FEATURE label into the phonograph record field met with such an overwhelming popular and dealer response? • 1. The masters are made in radio station WOR's acoustically perfect recording studios... on high fidelity equipment... by engineers skilled in making the finest electrical transcriptions for radio use. • 2. They fulfill the popular demand for the best of the popular tunes... arranged and presented by well-known names... in toe-tapping dance rhythms. • As our releases become more frequent in the future, these same high standards will be maintained.

WOR FEATURE *Records*

WOR RECORDING STUDIOS
1440 BROADWAY, NEW YORK 18, N. Y.

ACCENT THE ARTIST

Play up that band or singer and you'll get their fans flocking to your shop



SELLING the artist to his fans has paved the way for building many retail record departments thruout the country, and even in the face of shortages that have prevented supplying all customers, some dealers have found it advantageous to continue to accent the artist in an effort to more firmly establish themselves in their communities.

The promotion of records has been considered a means of bringing buyers to stores where disks are only a department, with the record fan winning out purchasing in other parts of the store as well. But even the exclusive record shop has found promotion worth while, not only in the matter of building up valuable customer contacts, but in quick sales.

Pop Band D. M.

Direct mail announcements of the arrival of shipments of records, particularly those featuring popular bands, have not only coaxed customers in for the particular disk advertised, but have built sales on other platters. The dealer with a good direct-mail list is going to find himself in a happy position when the waxes get top production again.

Retail record dealers in the past year have shown a greater willingness to use local exploitation and advertising, in direct contrast with the dealer that once said, "The manufacturers have done the advertising, my job is to sell the records." Selling the records is indeed the retailer's job and he has been doing it in these last years of war shortages and Petrillo ban problems, but the forward-looking dealer has discovered that the work he does in advertising enables him to take advantage of the bigger money

spent by the manufacturer.

Despite travel difficulties orchestras are still on tour and make one-night and week stands. When Frankie Carle made a personal appearance in Columbus, local record shops marked sharp increases in Carle album sales, the stores with the biggest total sales were the ones that made the most effort to call customer attention to Carle—on records in the store, the same Carle they saw in the theater and read about in the newspapers.

In some instances maestros have been persuaded to visit retail counters for half an hour or so, on specified days, to autograph records. Fans remember the store for years.

Tie-ups with motion pictures have been helpful in sales as well as good-will wise. Dealers who sold only a few Danny Kaye albums when his records first came out are not surprised today when sales show a steady increase. Dealers that linked window layouts with local sets of the picture *Up in Arms*, in which Kaye made a real success, none too new buyers for disks and old customers interested in adding a Kaye platter to their collections come in during such promotions.

Dick Jett Tie

Another method of exploitation tie-up proven profitable has been affiliation with local radio station disk jockeys. Typical of music reaching beyond the more supplying of records and securing of air credit) was the Tommy Dorsey music memory contest put on by a small-town retailer. Dorsey was due for a one-nighter and interest ran high. The platter flipper used Dorsey records for his contest—and five recent

Dorsey disks were offered as prizes. Sales skyrocketed, not only for Dorsey, but for other bands as well, because not only did the winners come into the store for their prizes—and purchase other records—almost every fan in town wanted to know about some of the old tunes put on the show—and sales benefited.

Whether or not it is the artist or the song itself that creates the demand for a particular recording has been of little concern to record dealers. The important fact is that names still make news, and accenting the artist has been forever the most effective means of arousing the musical appetite of the record buyer. In both the popular and classical field (and it holds true with the hillbilly and foreign language categories as well) the recording artist is still the one major force that affords the general stimulation in the interest of records. The big name is still used by dealers as the most potent magnet to attract the public's attention—and customers to the store.

Progressive merchandisers realize the day is not far off when the supply-demand scales will tip the other way, and there is very little short-rightness on the part of the smart dealers who do not shrug their shoulders and refuse to be bothered just because there's not enough merchandise to meet the demands that exist today.

Accenting Frankie Carle brought about the department store mob scene shown above. At right are examples of how two dealers accentuated Kotelitz and Xavier Cugat. Cugat did caricatures for customers during a personal appearance at the shop.



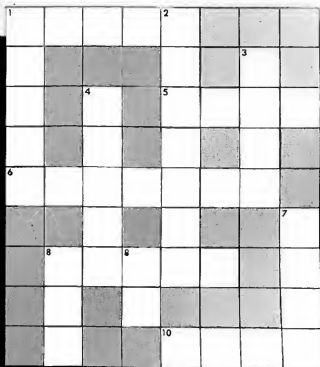
MUSICAL CROSSWORD

ACROSS:

1. This trio seldom have any open.
5. Word trio helped make famous.
6. Minneapolis' gift to music.
8. Trio combines rhythm with plenty of this.
10. Always terrific where trio plays.

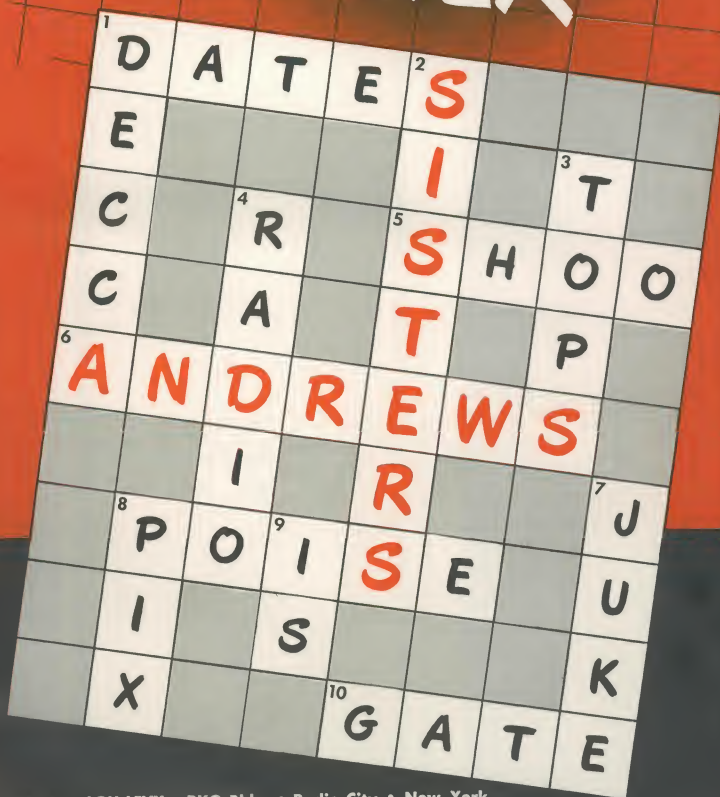
DOWN:

1. Trio has made over 25 million platters with this label.
2. Relationship of trio to each other.
3. How trio rates on popularity polls.
4. Brings trio into millions of American homes.
7. Trio are queens of these machines.
8. Trio have starred in 16 of these—more to come.
9. "___You Is", trio's latest smash recording.



Answer on next page ➡

MUSICAL CROSSWORD ANSWER *





* WITH A FEW FOOTNOTES
THAT AREN'T PUZZLING
AT ALL!

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FILMS— *Soon to be Released—*

"HOLLYWOOD CANTEEN" FOR WARNER BROS.

"SHE GETS HER MAN" FOR UNIVERSAL

THEATRES—

STILL \$10,000 TO \$20,000 OVER EVERY HOUSE
AVERAGE WHEREVER THEY GO!

RADIO—

The Andrews Sisters' "EIGHT-TO-THE-BAR RANCH"
with GEORGE "GABBY" HAYES • VIC SCHOEN and his ORCHESTRA
and the No. 1 Dude Rancher of the Week (Guest Star)

RECORDS—

Latest Releases—

BING CROSBY and THE ANDREWS SISTERS

IS YOU IS, OR IS YOU AIN'T (Ma' Baby)
HOT TIME IN THE TOWN OF BERLIN

Soon to be Released—

THE ANDREWS SISTERS and DICK HAYMES

PACK UP YOUR TROUBLES • THERE'S GONNA BE A GREAT DAY

BING CROSBY and THE ANDREWS SISTERS

DON'T FENCE ME IN • THREE CABALLEROS

THE ANDREWS SISTERS

LULLABY OF BROADWAY • GETTIN' CORNS FOR MY COUNTRY

Exclusively Decca

THANKS A MILLION!...

for Making

CONTINENTAL

a Million Dollar Name

Continental Record Company FEATURES...
SULA'S MUSETTE ORCHESTRA
Exclusive Continental Artists



C-1120 LAUGHING CLARINET

C-1142 WOLF'S POLKA

C-1146 MERRY WIDOW WALTZ

CONTINENTAL RECORD CO. INC., NEW YORK 19, N. Y.



INDIE DISKERS' POSTWAR PLACE

Specialized lines seem to be best bet for small and independent waxeries



The height of the specialization idea is neatly illustrated by these two albums, one featuring songs of the New China, the other songs of the U. S. S. R. Both have strong appeal to decidedly specific groups.



THE dramatic upswing of the record industry, which began long before the war, brought with it an influx of many new recording companies. While little had been said about them before, it may be well borne in mind that before the war, there were more than 100 different and distinct record labels.

The vast majority were only small, local firms, yet they all played a highly interesting role in the record industry. Many trends in record sales stem from the pioneering of these small waxeries. Folk music, foreign music, hot jazz music and many specialized types of music on disks may be traced as much to the efforts of the independent producers as to any other factor.

While a mere baker's dozen were able to survive the emergency brought about with the start of this global conflict, the past year has seen the independent producers returning. Now, there are some 50-odd companies in the field, and the number may very readily jump to 100 or more by the time this world of ours finds its normal bearings once more.

Post War Survival Is Moot Question

How many will be able to survive in a post-war era when new and even greater problems will present themselves, is indeed a moot question. Aided by the strong seller's market of the times, the small record companies encounter little or no resistance on entering the field. Just as long as they can produce, the retailer can sell the disks. The magical sales force of a particular label has disappeared, just as it has in every other line of merchandise. Yet, one must be mindful

that in such serene surroundings, the shoe will be on the other foot some day soon. Instead of a seller's market, the manufacturers and distributors will be seeking out the sales prospects to absorb an abundant supply. Where the dealer's primary concern today is in being able to buy tomorrow will once again make it necessary for the retailer to sell.

Disk Market Growth Only Beginning

Nonetheless, the record market, already assuming vast proportions, has only started to grow and will surpass anything enjoyed at any period in the industry's history. Improvements are certain to make recorded music more and more desired. The high state of perfection to which the disk is bound to grow, and the state of perfection the photograph is certain to develop, will make music on records a worthy addition to every post-war home.

Ladies Must Seek Permanent Place

It is relatively easy and safe to prophesy that the number of people who will prefer to listen to just what they will like to hear, and to do it in the privacy of their own home, will increase immeasurably. It is becoming increasingly evident that virtually all of the radio manufacturing companies will devote far more attention to radio-phonograph combinations than was dreamed of before the war.

The picture for the future cannot very well be anything but bright. In such a healthy atmosphere, the small and independent producers can certainly continue to enjoy a real share of the business after the war—but not until they are prepared to consider the present boom as only one phase of

their activity, and seek out for themselves a proper and permanent place in this bright post-war picture.

Naturally, there is only so much cream in any bottle of good milk, and most assuredly, the big companies—geared to mass production and mass distribution—will take all the cream. But the quality of the remaining milk can certainly be made Grade A.

The big companies, as past experience has shown, are not prepared and not in the position to give specialized treatment to all musical tastes of the vast record buying public. And one need only to listen to the radio to appreciate the diversity of musical tastes.

Distinguishing Feature Seems Solution

Essentially, the problem facing the smaller company is to develop a distinguishing feature for itself—to find a foothold not already preempted by bigger companies. Foreign-language, nationality, folk, hillbilly, boogie-woogie and all the other specialized forms of music must be regarded as a source of profit and not as a mystic. Each specialized line, properly promoted and merchandised, means stepped-up profits for the record retailers. And where there is profit, the retailer is ever ready to carry the line.

The surest way of survival for the many small companies, and the best chance of securing the necessary dealer recognition in the highly competitive post-war market is to develop new trends in record demand; to initiate new merchandising demands—to strike out in the fields that may and can prove profitable to the record merchant.



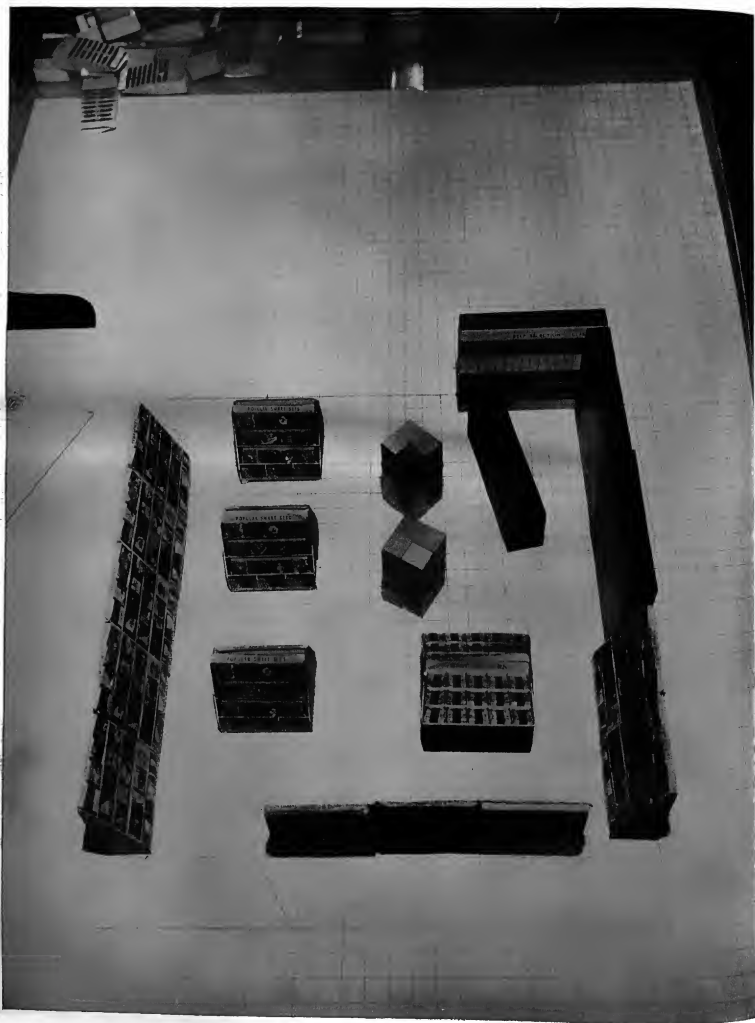
Hot jazz has already been selected by some indie diskers as the type of waxing which will establish them in strong positions in the record field. This section of an album cover of James P. Johnson (teacher of the late Fats Waller) on New York Jazz is quite typical.



Woody Guthrie, folk singer, typifies another of the types of records to which some indie diskers may turn to an even greater extent to survive severe post-war competition. The many smaller companies as well as the majors have issued folk recordings for some time, specializing in this field offers strong possibilities.



SELF-SERVICE SET-UP



SALES STIMULANT

Technique is no mere experiment to meet a temporary need; it's here to stay and will grow

NECESsITY once again became the mother of invention. When the man-power shortage hit at the record stores, the shortage of record salespeople brought about something new in record merchandising—self service depts. But today we have come to the realization that the self-service record department is no mere experiment to meet a temporary need, but studiously calculated to serve best the interests of both the store and the customer.

The self-service technique now provides the ready-made answer to the radio and electric appliance dealer, who when confronted with a shrinking stock, took on records to take up the slack in inventory. Such dealers realize they must continue to handle records, for such decision will be dictated by the sound policy of rounding out a complete service to their customers. And when the radio sets, the refrigerators, the refrigerators and other electric appliances are once again returned to the floor, the demand for records will be just as pronounced as it is today, and more so. Under such circumstances, the present record inventory must be maintained and even increased, because every successful dealer fully knows that customer satisfaction is the rock upon which business success is based.

Self Service

A Lifesaver

As a result, self-service—in true super-market style—enables the dealer to return his former lines. And not at the expense of the profitable record business that has been established.

For the music store, where records constitute the life-stream of the business and will remain so after the war, the self-service technique is virtually a lifesaver. In order to maintain volume, it will be necessary for the music store to sell all types of recorded music, regardless of the types previously featured. Only in this way can the music dealer assure himself a complete share of the record business in the

post-war period. And with self-service, it means the music dealer can maintain that volume, even increase it, without necessitating physical expansion that will increase his overhead.

Unquestionably, the design for selling in the post-war period will be thru the self-service record department. Experience today shows that it meets every test for the record buyer who likes to browse leisurely in making his selection; for the one who demands quick, ready and systematically arranged stock to choose from; and for the one who expects personal attention in purchasing records. For the most part, the customer going into a store likes to be on his own from the time he enters until the purchase is completed. And the many dealers who have already set up self-service departments well know that leaving the customer contentedly alone has resulted in increased record sales.

Bias View

Themselves

Adoption of self-service merchandising methods has been further stimulated by the fact that records lend themselves naturally to innumerable groupings. It is a fairly simple matter to segregate the various types of music on record in separate display racks, with signs to guide the purchaser from rack to rack. With open racks against the walls for the album sets and island racks in center aisles for the single sides, it provides a record shop tastefully furnished for comfort and leisurely selection. And for added convenience, there are soundproofed and air-conditioned listening booths, or a half a dozen or so turntables located on arm-level shelves with volume control automatically adjusted. That is your modern record store of today and certainly the store of tomorrow.

Sales Staffs

New Importance

The fact remains, however, that the selling of records is not the same as the super-

(Continued on page 160)



The sign at the top left of this photo of the F. R. Lazarus & Company "Record Library," Columbus, O., tells the story of self-service in a nutshell. Letters in pic are rather dim, but sign reads: "EVERY RECORD AT YOUR FINGERTIPS." Make it easy for 'em, make it interesting for 'em and they'll buy in the proved sales psychology behind the self-service boom.



Bloomingdale's in New York not only has a wide choice of albums, grouped and identified by group signs (merchandisers along right wall), but has an easy-to-refer-to classified display of single records in the island merchandisers in the center of the floor.



Miniaturs of self-service record merchandisers spotted on plotting paper enable dealers to visualize exactly how they could design self-service set-ups for their own stores or improve set-ups they currently have. (Note triangle, T-square at left of photos and pile of miniaturs at top.) Infinite variations in design of merchandisers themselves, as well as positioning on dealer floors can and have been worked out. It's become an established fact, however, that any soundly devised self-service plan will boost disk sales. Ideas introduced by RCA-Victor at last Music Dealers' Convention.

The Record Shop, Kansas City, Mo., not only has an attractively arranged, easy-to-find classified arrangement of albums in merchandisers all around the walls of the shop, end island merchandisers well stocked with single disks, but displays huge posters of paintings of artists all around the tops of the merchandisers. Note Harry James portrait at left and Tommy Dorsey portrait at right.

SELF-SERVICE IS SOCK SALES STIMULANT

(Continued from page 159)

market style of selling canned beans or soup. A self-service record department does not mean that the dealer can eliminate his sales staff. Rather in self-service, the record sales staff assumes even greater responsibility. The sales staff becomes record consultants. Their job is to be ever on hand to serve the browser and buyer in a purely advisory capacity. And it means, more than ever, that they have to be steeped in record knowledge to their finger tips.

Prime Factors In Setting Up

There are a number of prime factors which every dealer must consider carefully in setting up a self-service record

department. Apart from the limitations of the store space and realizing the highest degree of customer comfort throughout the store, the self-service displays must be so arranged as to afford the utmost ease of selectivity for the browser. Moreover, the specially designed self-service fixtures must permit a maximum of display with a minimum risk of breakage. And most important, the space provided for self-service must be able to display practically every record in current demand.

In every instance, self-service calls for proper planning if it is to work to the sales advantage of the record retailer. And every dealer planning for profits, must give serious consideration to self-service.



The new self-service set-up at the Shryork Company, Philadelphia. Below at left, a typical single disk self-service merchandiser. At right, the more important than ever sales person acting as consultant to a customer who has browsed till he's ready to buy.



AMERICA SINGS FOR ASCH

★ ASCH RECORDS AND ALBUMS, SIGNATURE AND STINSON LABELS, FOR FALL DELIVERY

AMERICAN FOLK MUSIC ASCH LABEL

- ALBUM NO.
330—SONGS OF THE LINCOLN BATTALION. Contains 3-10" records.
432—FOLKSAV (Cowboy Mountain Songs and Dances). Contains 4-10" records.
343—SONGS BY LEAD BELLY (Blues). Contains 3-10" records.
344—COUNTRY DANCES (Reels and Squares). Contains 3-10" records.
345—BURL IVES, the Wandering Stranger (American Folk Songs). Contains 3-10" records and book by Alon Lomax.
346—SONGS FOR VICTORY (Music for Political Action). Contains 3-10" records.
347—WOODY GUTHRIE (Popular Favorites). Contains 3-10" records.
348—SONGS BY JOSH WHITE (Popular Favorites and Blues). Contains 3-10" records.
550—BLUES (Traditional). Contains 3-12" records.

HOT JAZZ ASCH LABEL

- ALBUM NO.
350—JAZZ VARIATIONS. 3-10" records and book.
450—MARY LOU WILLIAMS AND HER FIVE. 3-12" records and book (Exclusive Artist).
351—MARY LOU WILLIAMS TRIO (Bill Coleman, Al Held) (Exclusive Artist). Album of Popular Favorites. Contains 3-10" records.
551—JAMES P. JOHNSON and Orchestra (N. Y. Jazz). Contains 3-12" records.
452—ART TATUM TRIO. Contains 3-12" records.
352—MEADE LUX LEWIS. Contains 6 original compositions, 3-10" records.
353—STUFF SMITH TRIO. Contains 6 original compositions, 3-10" records.

- RECORD NO.
1001—12" BOOGIE WOOGIE PIANO SOLO. James P. Johnson.
500—10" RAINBOW BLUES. GIRL OF MY DREAMS. Jerry Jerome and His Cats and Jammers.
501—10" ARSENIC AND OLD FACE BOOGIE. WHEN I GROW TOO OLD TO DREAM. Jerry Jerome and His Cats and Jammers.
502—10" SATCHEL MOUTH BABY. Mary Lou Williams and Her Five.
MISTY BLUES. Jerry Jerome and His Cats and Jammers.

HILLBILLY ASCH LABEL

- RECORD NO.
2001—SOLDIER OVER THERE. Cactus Cowboys. KICKING MY LOVE AROUND. Cactus Cowboys.
2002—I GOT A GAL. Cactus Cowboys. RIDING ALONG. Cactus Cowboys.
2003—WORRIED AND ALONE. Cactus Cowboys. OVER THE RIVER JORDON. Cactus Cowboys.
2004—LONELY, SAD AND BLUE. Wallace Fowler and Orch. IF I HAD MY LIFE TO LIVE OVER. Wallace Fowler and Orch.
2005—LIVING IN SORROW. Wallace Fowler and Orch. YOU'RE MY DARLING, YOU'RE MY SUNSHINE. Wallace Fowler and Orch.

FOREIGN - RUSSIAN STINSON LABEL

Outstanding Russian Record Albums.

75 USSR records in addition to the following albums:
ALBUM NO.

- 210—RED ARMY SONGS. Contains 6-10" records and text.
250—RED ARMY SINGS. Contains 3-12" records and text; 8 songs including the famous *Meadowland*.
252—GYPSIES. Contains 3-12" records; 12 songs.
260—ARIAS FROM RUSSIAN OPERAS. Contains 2-12" records; solo artists and chorus of the Bolshoi Theatre.

FOREIGN - JEWISH ASCH LABEL

ALBUM NO.
400—TRADITIONAL JEWISH FOLK SONGS AND DANCES. Contains 3-12" records and text.
604—JEWISH FOLK SONGS. Contains 4-10" records and text

- RECORD NO.
6010—12" KOI NIDRE, ELI ELI. Centor Leibele Waldman.
6031—12" DUDELE, A CHASEND'OL OIF SHAROS.
6027—10" LIEBE FREILACH, MIRELLE. Seymour Rechselt.
6028—10" EUCHELE, ROSZENKES AND MANDLEN. Seymour Rechselt.
50 additional selections.

TALKING BOOKS ASCH LABEL

ALBUM NO.
101—IN THE BEGINNING BY SOLOMON ASCH. Contains 3-10" records and text; bible/tales for children.
354—POEMS BY LANGSTON HUGHES. Contains 4-10" records and text; recitation.

SIGNATURE LABEL

- RECORD NO.
28101—10" VOODIE. HAWKINS' BARRELHOUSE. Coleman Hawkins and Orch.
28102—10" HOW DEEP IS THE OCEAN? STUMPY. Coleman Hawkins and Orch.
28103—10" SQUEEZE ME. Yank Lawson and Orch.
28104—10" GET HAPPY. CRAZY RHYTHM. Coleman Hawkins Swing Four.
90001—12" THE MAN I LOVE. SWEET LORELAINE. Coleman Hawkins Swing Four.
90002—12" I GOT RHYTHM. I'M FOR IT, TOO. Dicky Wells and Orch.
90003—12" FLAMINGO. NIGHT AND DAY. Shelly's Trio.
9004—12" ON THE SUNNY SIDE OF THE STREET. TIME ON MY HANDS. Shelly's Trio.

ALBUM NO.
51-1—FATS WALLER MEMORIAL ALBUM. Contains 4-10" records and book, with Earl Hines Trio, Oscar Pettiford, Al Casey and Nat Jaffe—Sid Jacobs.

For addresses of our eleven distributors and complete catalogue—write to
Stinson Trading Co., 27 Union Sq. W., N. Y. C.

POST-WAR FUTURE OF THE JUKE BOX INDUSTRY

An analysis of the industry's future based on known figures and facts

By Walter Hurd

WHAT does the post-war future promise for the juke-box industry?

The juke-box trade, along with all of American industry, is planning for a much bigger business in the future than in the pre-war period. This anticipation of future expansion is not based on false hopes because the war period has clearly demonstrated the basic soundness of the juke-box business and its place in the American system.

Growing into national prominence since 1934, if it had been a passing fad with the American people, the stress of war would have revealed the fact. But the war period revealed that juke music is just as basic with the American people as radio, movies and other popular forms of entertainment in which music is offered. The men in the armed services leave no doubt of their love for the familiar juke box and its music in the old familiar haunts. High government agencies also have gone on record in testimony of the value of juke-box music in maintaining public morale. The only threat to juke-box popularity that loomed in the

background actually turned into a favorable movement during the stress of war. Early in the war there were some indications that the juke box might be accused of being a cause of juvenile delinquency, but time soon proved that the teen-age club, with its juke box, was a real answer to the juvenile problem.

Popular Acceptance

With the popular acceptance of the juke box assured in the post-war era, the trade is now turning its attention to practical problems of manufacture, distribution and expanded use in retail establishments. Sales of juke-box machines in foreign markets is also expected to be a larger part of the business than ever before.

The five or six manufacturing firms that produced juke boxes in quantity before the war will take up the business again with enlarged facilities and new experience gained in the successful production of war materials. Trade rumors during the present year indicate that there may be several newcomers in the field so that as many as a dozen manufacturing firms may be turning

out juke boxes after the end of the war. The close kinship between commercial juke boxes and juke boxes for the home lends credence to these rumors.

Is There Any Suburban Possibility?

The increased capacity of the original juke-box makers and the appearance of several new firms in the field would immediately raise the question of how soon the market might be saturated. There were signs of a beginning point of saturation in 1939 but expanded export activities by some manufacturers and turning to other production activities by others relieved the situation until the war stopped all production of the machines. The high point of 1939 was reached by intensive activity in the manufacturing field over a period of years extending from 1934 to 1939 according to statistical facts available as to the approximate number produced in that time.

Makers of juke boxes will have some important facts from which to estimate the domestic market after the war but there will still remain at least two unknown factors. Business leaders expect a

stable increase in the total number of retail establishments that might use juke boxes after the war, but there is no known way to tell just how big this increase will be. The use of juke boxes will always be strictly limited by the total number of retail establishments that want such machines, or can display them to the public profitably. Hence the emphasis on the probable number of new retail establishments in the post-war expansion period. The second unknown factor in the post-war market is how many machines the export market will actually take.

Improvements in Design

Manufacturing prospects indicate decided improvements in design but no important changes in mechanism are yet suggested. The trend in design is likely to continue a move toward dignity which began shortly before the war. If television, radar and other developments in electronics produce ideas in the reproduction of sound that can be adapted to juke boxes, the manufacturing industry will be progressive enough to quickly pick up

these ideas. There will be keen rivalry in record-changing mechanisms, because of developments in the home juke machine, and the first innovations announced in the commercial field may be improved change mechanisms.

Music Services For Localities

The emphasis in the future will be on music services rather than a mere juke box and hence manufacturers will need to give much attention to accessory equipment. This trend began before the war, when wall box and bar equipment gained much headway. The development of industrial music services during the war indicates that retail establishments will also look for complete music services and programs after the war. If the manufacturing industry can concentrate on high-grade machines, at good price levels, and the wider use of auxiliary equipment, it will go far toward perpetuating the post-war manufacturing industry. The mere production of juke boxes, on a cut-price basis, would eventually undermine the industry.

Cementing of relationships between top musical performers and juke box operators, as illustrated by this shot of Gracie Fields proudly studying the scroll awarded her by the Ohio State Operators' Association, will go a long way toward building the future of the juke box industry.



Operators in many sections of the country have tied in with local war activities and have done their share toward assuring the success of any worthy cause. The part operators have played in contributing machines and disks to teen-age clubs, for instance, is well known. Here is a store window display of phone operators' contributions of records, albums, etc., to the Cleveland Heroes' Homecoming Fund. It is civic-consciousness such as this on the part of manufacturers, distributors, operators, performers and all connected with the juke box industry which will be largely responsible for the industry's steady post-war growth.

Here is one of the huge machines in a modern juke box manufacturing plant. All juke manufacturers have done top production jobs in the war effort, have won army, navy and civil government recognition for the fine jobs they have done in turning out war materials.





Here is one of the earliest forerunners of today's juke boxes. The disks used on this machine were cylindrical in shape, much like today's dictaphone records. Music it played was pretty poor. Increasingly better musical reproduction will play its part in continuing industry advances.

At right, an instance of how operators work with band leaders in selling music thru the jukes. This box has a special display inviting patrons of the spot to listen to favorite recordings by Raymond Scott, at right in the photo. Top band leaders, singers and other recording artists have made special efforts over the past half dozen years to work more closely with operators to their mutual benefit. Such continued co-operation in the post-war years will mean much to the recording artist as well as the operator.

The greatly increased market for home phonographs with record changers after the war is expected to be a great boon for the juke-box trade. Already most manufacturers of radio sets are putting great stress on their post-war plans for radio-phonograph combinations. These combination sets practically always mean that the phonograph has a record changer. The future of the home sets and the commercial phonograph may turn out to be much more mutual than many have anticipated. In trade circles the home sets are still spoken of as radio-phonograph combinations but the public simply will not accept such a cumbersome term. Just as newspapers soon picked up a very popular name for the commercial automatic phonograph and compelled its acceptance by the trade, so newspapers are already beginning to refer to home phonographs as home jukes and the young people will like that name especially. Any phonograph in the home will be a juke box but since most phonographs will have a record changer, the

home juke will usually mean a machine that changes records automatically.

Home Field Imperial

So the future of the juke-box industry will really be made up of two great divisions—the commercial juke and the home juke. Even if film recordings become popular, people are already beginning to refer to such machines as juke box. Film jukes could easily become a popular name.

Manufacturers are likely to find the commercial and home fields more closely related in the future, just as the public will see a closer similarity in the future, and the same plant may be turning out both types of machines. Before the war, one pioneer maker of commercial jukes had also placed a very successful record changer on the market for use in home jukes. In announcing post-war plans, a big manufacturer of home radios and jukes is putting much stress on a new record changer which may prove successful for adaptation

in commercial jukes. Such instances are expected to be repeated in a number of cases in the post-war period.

Distributors Are Ready

The distribution channels for selling juke boxes have remained very stable during the war and will be ready for action even before plants can turn out machines. (Distribution channels refer to what is commonly known as wholesale outlets in general business terms.) The juke-box industry has a number of well established and experienced distributing firms ready to sell new machines to operators and also prepared to assist in financing plans. Of course, there will be many changes in distribution, franchises and the other arrangements that go with the distribution trade. But this will all be done in an orderly way. With all the stability that the war has proved to be inherent in the juke-box trade, the distributor framework has proved to be very well established. Expansion

(Continued on page 164)



At right, a typical juke box location of the tavern type. The end of the war will probably see an increase in the number and kinds of locations interested in having juke boxes. Location owners have found that jukes give their patrons the top music of the day, when they want it, and the location's end of the juke box revenue goes a long way toward meeting the spot's overhead and making for a profitable operation.





POST-WAR FUTURE OF THE JUKE BOX INDUSTRY

(Continued from page 163)

also moves in the distribution field will chiefly take the form of new contracts with manufacturers, more exclusive franchises and increased plans for financing operators' purchases. That there will be important additions to the number of distributing firms goes without saying.

Big Jump In Operators

The business of operating juke boxes is expected to grow rapidly after the war to as much as 60 per cent higher than pre-war totals. The war period has witnessed an exodus of a number of small operators from the business but most of these will return to the field. There has been a trend toward buying up of routes by large operators in the best centers also during the war, but there is likely to be a distinct trend toward smaller operating routes after the war. The fact that emphasis will be on music services rather than on machines will mean that individual operators must concentrate on small but well kept routes. Where one operator would consider a route of 50 machines a good business, he will decide that providing 25 retail establishments with complete music services after the war will be a good business. The post-war picture is likely to be one of keener competition between the large and the small operator.

Half a Million Jukes to Play

Trade estimates before the war placed the number of professional juke-box operators at

about 7,000, who employed about 19,500 people. The number of juke boxes in use in 1940 was placed at 400,000 but estimates ranged from 260,000 to 500,000, depending on whether a conservative or an optimistic figure was desirable. Recent trade reports would indicate that not more than 200,000 are in service now. A trade survey made by the Billboard in the summer of 1944 indicates that the established operators of coin machines plan to buy as many as 600,000 new juke boxes after the war ends. This figure, although almost fantastically high, indicates the optimism toward juke boxes which prevails among operators who have remained in the business during the war. It does not take into account the new operators that will certainly be coming into the juke-box field in the post-war period.

20 Per Cent Annual Obsolescence

Before the war, the juke-box trade operated on the principle that about 20 per cent of the juke boxes in use would become obsolete each year. If music service institutions become more prevalent after the war, this percentage ratio of replacements may grow smaller.

On the basis that 20 per cent of the juke boxes should be replaced each year, it would be assumed that from 80 to 75 per cent of the juke boxes now in use could well be replaced by new post-war machines. Market calculations for the post-war period will more and more be based on the total number of retail establishments that

can profitably use juke-box music and the statistics by the U. S. Department of Commerce will hence be studied more carefully. A rough estimate at the present time would indicate a possible market for 600,000 juke boxes to be kept in actual use. Government agencies estimate that small retail establishments may increase soon after the war by as much as 25 per cent. Such optimistic plans as that calling for as many as 5,000 airports soon after the war gives an idea of what new developments may mean in providing more juke-box locations in the future.

Export

Trade, Too

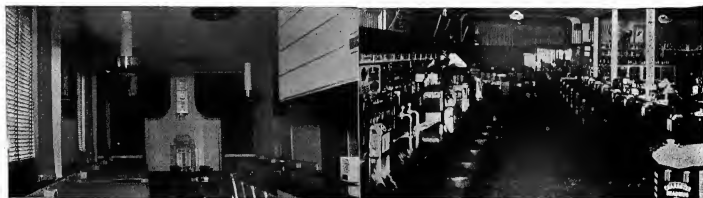
Added to the possible domestic market will be whatever new fields can be developed for export business. Canada and the Latin American countries are certain to become expanding markets, but the trade in Great Britain may understate to build its own machines. The market in most other countries of the world will depend on popularizing recorded music and also on coinage, or substitutes for it. The highest production year before the war saw the manufacturing industry turn out about 100,000 juke boxes but the established firms in the business can readily double their capacity, if market conditions call for it. The average rate of production before the war was about 50,000 machines.

These thoughts give some idea of what the future may hold for the juke-box industry. Regardless of any crystallizing, the industry's future can only be a bright one.



Above is another illustration of one of the earliest jukes and one more example of recording artist-operator co-operation. Tommy Dorsey is the artist in question here. In the comparatively untroubled days before the war and before the record ban, Dorsey spent hundreds of dollars throwing special parties for operators for the purpose of determining what sort of records they felt would go best in the boxes.

Below and at left are two typical juke boxes, plus remote set-ups. At the left the juke fits into the decorative motif of the location that is scarcely distinguishable. At right is another typical location, a drugstore-soda fountain spot, with a remote box in every booth as well as at the bar. Post-war usage of remote equipment is expected to be greater then ever before.





**MUSIC Brightens the Lives
of Men at War** ★ ★ ★



WURLITZER
The Name That Means Music to Millions



TROOPSHIP MUSIC KIT IN ACTION: To ease the tension of troopship travel through enemy waters, recreational officers break out the ship's musical kit. An impromptu orchestra is organized while the boys in their "Mae West" listen from the lower decks. (Wide World Photo.)



POOPDECK SYMPHONY rendered in off-watch hours on a U. S. Coast Guard Cutter on North Atlantic patrol. (Wide World Photo.)

On Land and at Sea WURLITZER Music is in the AIR

Everywhere you go, from the "boot" camps to the battleships . . . from the training centers to the combat zones, music is in action in this war. Many of the instruments bear a name that literally means music to millions . . . WURLITZER!

It is Wurlitzer's proud privilege today to engage 100% in the production of war munitions—knowing also that its former peacetime products are equally active on both the home and battlefronts.

As we help provide the tools of war so have we served by having supplied means of relief from the tensions of war. For this second great task, experience has proved—NOTHING EXCELS MUSIC.



ABOARD A U. S. NAVAL HOSPITAL SHIP a group of gobs forget the rigors of war as they raise their voices in a rollicking popular tune. (Wide World Photo.)



OLD WURLITZER AT WORK: In USO's recreational center, service hospitals and wherever fighting men gather for rest and relaxation, Wurlitzer Phonographs render yeoman service as one of the most popular entertainment features in any of these centers. (Signal Corps Photo.)



WHY RECREATION IN ALASKA: Here's a U.S.O. Clubhouse in the far North. Band instruments are standard equipment and "in action" most of the time. If a man's play, he plays! If he can't, he listens or sings or dances. Everybody has a good time—thanks to the presence of music! (Wide World Photo.)



WURLITZER Survives Eight Major Battles at Sea

Testimony to the quality of Wurlitzer workmanship was eloquently contained in the story of a Wurlitzer Phonograph aboard a cruiser in the Pacific. This venerable instrument went through eight major battles on a ship that was peppered, strafed, and torpedoed. Its normal life aboard was not easy. Its days of battle were tougher still. Yet, when last heard from—it was still playing with the same never-die spirit that marks the men it entertains.



Tuneful Worker on the Home Front, Too

Appreciating the value of music as a recreational homefront help, Wurlitzer set out, early in the war, to produce a phonograph without utilizing a single critical war material.

The result was the new Modernized Wurlitzer, a triumph in eye appeal which simultaneously offered the finest tone of any phonograph in Wurlitzer history.

Today, this wartime Wurlitzer is busy in thousands of locations which otherwise might have no music to offer. In every community in the land weary war workers, and members of the armed services home on leave, seek out the places offering Modernized Wurlitzer music. In its tuneful parade of hits they find welcome relief from the strain of war duties.

Thus, on the homefront as well as the warfronts, good music

makes its own notable contribution to America's war effort. THE RUDOLPH WURLITZER COMPANY, NORTH TONAWANDA, NEW YORK.

The New Modernized
WURLITZER
The Name That Means Music to Millions



Awarded to The
North Tonawanda Division

SHORTEN THE TIME BETWEEN "D" DAY AND "V" DAY—BUY ANOTHER WAR BOND

ARIZONA

Tucson
Arizona Star: Classical reviews

ARKANSAS

Little Rock
Arkansas Gazette: Classical reviews

CALIFORNIA

Los Angeles
Los Angeles Herald & Express: Classical reviews
Los Angeles Times: Classical reviews

Modesto
Modesto Bee: Classical reviews
Modesto Tribune: Classical reviews

San Francisco
San Francisco Call-Bulletin: Classical reviews
San Francisco Chronicle: Classical reviews
San Francisco Examiner: Classical reviews
San Francisco News: Classical reviews

COLORADO

Denver
Denver Post: Classical reviews
Denver Rocky Mountain News: Classical reviews

CONNECTICUT

Bridgeport
Bridgeport Sunday Herald: Classical and classical reviews
Bridgeport Post: Popular and classical reviews

Hartford
Hartford Courant: Popular and classical reviews
Hartford Times: Popular and classical reviews

Waterbury
Waterbury Democrat: Classical reviews

FLORIDA

St. Petersburg
St. Petersburg Times: Popular and classical reviews

Tampa
Tampa Bulletin: Popular reviews

GEORGIA

Atlanta
Atlanta Journal: Popular and classical reviews

Columbus
Columbus Ledger Enquirer: Classical reviews

ILLINOIS

Chicago
Chicago Herald-American: Classical reviews
Chicago Journal-American: Classical reviews

Chicago Journal of Commerce: Popular and Classical reviews
Chicago Daily News: Classical reviews
Chicago Sun: Classical reviews
Chicago Times: Classical reviews

Chicago Tribune: Popular and classical reviews

INDIANA

Fort Wayne
Fort Wayne Journal-Gazette: Classical reviews
Fort Wayne News-Sentinel: Classical reviews

Indianapolis
Indianapolis News: Classical reviews
Indianapolis Star: Classical reviews
Indianapolis Times: Popular reviews

MASSACHUSETTS

Boston
Boston Morning Globe: Popular and classical reviews
Boston Herald: Classical reviews
Boston Christian Science Monitor: Popular and classical reviews

Springfield
Springfield Daily News: Popular and classical reviews

NEWSPAPERS USING RECORD REVIEWS

Springfield Evening Union: Popular and classical reviews

Worcester
Worcester Telegram & Gazette: Popular and classical reviews

MICHIGAN

Detroit
Detroit Free Press: Popular and classical reviews
Detroit News: Popular and classical reviews
Detroit Times: Popular and classical reviews

Grand Rapids
Grand Rapids Herald: Classical reviews

Lansing
Lansing State Journal: Classical reviews

Port Huron
Port Huron Times-Herald: Classical reviews

MINNESOTA

Duluth
Duluth News-Tribune: Popular reviews

Hibbing
Hibbing Daily Tribune: Classical reviews

Minneapolis
Minneapolis Sunday Tribune: Classical and popular reviews

MISSOURI

St. Louis
St. Louis Globe-Democrat: Popular and classical reviews
St. Louis Post-Dispatch: Popular and classical reviews

St. Louis Star-Times: Popular and classical reviews

NEBRASKA

Omaha
Omaha World Herald: Popular and classical reviews

NEW JERSEY

Atlantic City
Atlantic City Press: Popular reviews

Clifton
Clifton Leader: Popular reviews

Lakewood
Lakewood Times: Popular reviews

Plainfield
Plainfield Courier News: Classical reviews

Trenton
Trenton Sunday Times-Advertiser: Popular and classical reviews
Trenton Daily Times: Classical reviews

NEW YORK

Albany
Albany Knickerbocker News: Popular and classical reviews
Albany Times-Union: Classical reviews

Buffalo
Buffalo Courier-Express: Popular and classical reviews
Buffalo News: Popular and classical reviews

New York
Saturday Evening Post: Classical reviews
New York Enquirer: Popular and classical reviews
New York Herald Tribune: Popular and classical reviews
New York Mirror: Classical reviews
New York Daily News: Popular and classical reviews
New York P. M.: Popular and classical reviews
New York Post: Classical reviews
New York Sun: Classical reviews

Syracuse
Syracuse Herald-Journal: Classical reviews
Syracuse Post-Standard: Classical reviews
New York Times: Popular and classical reviews
New York World Telegram: Classical reviews

NORTH CAROLINA

Greensboro
Greensboro News: Popular reviews

High Point
High Point Enterprise: Popular reviews

OHIO

Akron
Akron Beacon Journal: Popular and classical reviews

Cincinnati
Cincinnati Enquirer: Record news; popular and classical reviews
Cincinnati Post: Record news; popular and classical reviews
Cincinnati Times Star: Popular and classical reviews

Cleveland
Cleveland News: Classical reviews
Cleveland Plain Dealer: Popular and classical reviews
Cleveland Press: Classical reviews

Columbus
Columbus Citizen: Classical and popular reviews
Columbus Evening Dispatch: Popular and classical reviews
Columbus Sunday Star: Classical and popular reviews

Dayton
Dayton Journal-Herald: Popular and classical reviews
Dayton News: Classical reviews

Syracuse
Syracuse Herald-Journal: Classical reviews
Syracuse Post-Standard: Classical reviews
New York Times: Popular and classical reviews
New York World Telegram: Classical reviews

Rochester
Rochester Herald-American: Classical reviews

Zanesville
Zanesville News: Classical reviews

OREGON

Portland
Oregon Journal: Popular reviews

PENNSYLVANIA

Altoona
Altoona Tribune: Popular and classical reviews

Erie
Erie Dispatch-Herald: Popular and classical reviews

Huntington
Huntington News: Popular and classical reviews

Philadelphia
Philadelphia Inquirer: Popular and classical reviews
Philadelphia Record: Popular and classical reviews

Pittsburgh
Pittsburgh Press: Popular and classical reviews

Portville
Portville Republican: Popular and classical reviews

RHODE ISLAND

Providence
Providence Evening Bulletin: Classical reviews
Providence Morning Journal: Classical reviews
Providence Sunday Journal: Classical reviews

SOUTH CAROLINA

Charleston
Charleston News and Courier: Classical reviews

SOUTH DAKOTA

Rapid City
Rapid City Daily Journal: Classical reviews

TENNESSEE

Chattanooga
Chattanooga Times: Popular and classical reviews

Knoxville
Knoxville News-Sentinel: Classical reviews

Memphis
Memphis Commercial Appeal: Popular reviews

TEXAS

Austin
Austin American-Statesman: Popular reviews

Dallas
Dallas News: Popular reviews

San Antonio
San Antonio Express: Popular reviews
San Antonio Light: Popular reviews

UTAH

Ogden
Ogden Standard-Examiner: Popular and classical reviews

Salt Lake City
Salt Lake City Desert News: Popular and classical reviews
Salt Lake City Tribune: Popular and classical reviews

VIRGINIA

Norfolk
Norfolk Ledger-Dispatch: Popular reviews
Virginia Pilot News: Popular and classical reviews

Richmond
Richmond Times-Dispatch: Popular and classical reviews

WEST VIRGINIA

Charleston
Charleston Gazette: Popular reviews
Charleston Mail: Popular and classical reviews

WISCONSIN

Beloit
Beloit Daily News: Classical reviews

Janesville
Janesville Gazette: Classical reviews

Madison
Madison Capital Times: Popular reviews
Wisconsin State Journal: Popular reviews

Racine
Racine Journal Times: Popular and classical reviews

JUKE BOX MANUFACTURERS

Buckley Music Systems, Inc.

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P. H. Persons, Secretary-Treasurer
Harold Perkins, Sales Manager

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Herbert S. Mills, President
Hayden R. Mills, Treasurer
D. W. Donohue, Executive Vice-President

Gordon R. Mills, Vice-President
George D. Kisten, Secretary and Comptroller

Vince Shay, Assistant General Manager in charge of Coin Machine Sales

James Mangum, Director of Advertising and War Promotions

Arthur Wiedeman, Chief Co-ordinator of War Promotions

A. E. Wilson, Ice-Cream Freezer Sales Manager
Sterling Smith, Refrigeration Sales Manager

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E. E. Collins, Vice-President and Chief Engineer
W. P. Struby, Secretary and General Manager

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A. B. Kello, Executive Vice-President

J. A. Weinand, Assistant Sales Manager, Phonograph Division
H. J. Meyn, Comptroller

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R. P. Waternake, Assistant Secretary (N. T. Division)

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J. E. Broyles, Credit Representative
H. R. Wurgler, Credit Manager

C. M. Bell, Service Manager



A GUY NAMED POP



Alan Courtney is just one of the more than fifty disk jockeys who feature programs based on one section or another of Pop's charts. Alan has a show built around *The Billboard Music Popularity Chart Harlem Hit Parade*, featured every Tuesday night over WOV, New York.

You can put a juke box right in a retail record shop's window, mix 'em up anyway you like, and Pop will still get the dope.



THE music industry, a business of many characters, has developed a new one, a guy named "Pop." Each week Pop hustles from one end of the country to the other, talking to sheet music jobbers, record dealers, juke box operators. Comes Saturday, he rounds up all the info he's collected, sits down and does a fast, accurate statistical job. When he's all thru, he's ready to tell you which records are selling best across dealers' counters, which are getting the greatest play on the nation's juke. He gives you the line-up of sheet music that's selling fastest, the tunes getting the most plugs on the air, and for good measure rattles off the past week's Hit Parade.

What Is Pop's More Formal Name?

Quite a character is Pop, known in more formal circles as *The Billboard Music Popularity Chart*.

Insituated in 1937 as a

service to juke box operators, *The Billboard's Music Popularity Chart* has enlarged its scope to include forecasts of coming hit records, lists of best selling retail records, best selling sheet music, songs most plugged over the air, best selling Harlem records, best selling American folk records and authoritative record reviews as well as a line-up of the most played juke box records. Territorial listings are now presented along with the national line-ups since it has been found that there is often considerable variance between music or record tastes in the South as compared to the West, East compared to the Pacific Coast, etc.

Continous Improvements By Expert Research Men

From the time of its inception, *The Billboard's Music Popularity Chart* has been based on tabulations from reports secured out in the field. There is no guesswork. Countless improvements over a period

of years have been made. In the past six months alone, changes have been made in some of the methods of gathering information, and of tabulating the facts. Expert research men have been counted on numerous occasions during the seven years of the chart's existence.

Today Everyone Consults Pop

It is probably this constant checking and counter-checking, this striving for perfection which has made *The Billboard Music Popularity Chart* the standard guide to music and records it now is.

For today Pop is the guy who's consulted by band leaders, disk jockeys, radio men, advertising agency men, sheet music and record dealers, juke box operators and practically every one who is interested in the fascinating business of keeping tabs on the tops in music and records.

On the following pages Pop presents a week-by-week summary (the top three in each category) of the Best Selling Sheet Music, Songs With Most Radio Plugs, Lucky Strike Hit Parade, Best Selling Retail Records and Most Played Juke Box Records for 1943-1944





1945-44 JUMPMARK OF THE BILLBOARD'S MUSIC POPULARITY CHART

The following lists are a review of five of the features of The Billboard's Weekly Music Popularity Chart. Tunes and records are listed according to the weeks published in The Billboard. Some of the variations in the respective lists may be due to different days covered during tabulation, but most of the variations are due to the different source and methods of tabulation.

August 7, 1945

thru

Oct. 30, 1943

Week (Saturdays)	Best Selling Sheet Music (With Names of Publishers)	Songs With Most Radio Plugs (With Names of Publishers)	Lucky Strike Hit Parade (With Names of Publishers)	Best Selling Retail Records (With Names of Artists)	Most Played Juke Box Records (With Names of Artists)
September 4, 1945	1. You'll Never Know (Regina-Vocco-Gunn) 2. Sunday, Monday or Always (Crawford) 3. People Will Say We're In Love (Crawford)	1. Don't Worry (Paramount) 2. I Heard You Cried Last Night (Columbia-Parlo) 3. All or Nothing At All (Leeds)	1. You'll Never Know (Regina-Vocco-Gunn) 2. Sunday, Monday or Always (Crawford) 3. In the Blue of the Evening (Shapiro-Bernstein)	1. In the Blue of the Evening (Tommy Dorsey) 2. You'll Never Know (James Slattery) 3. Sunday, Monday or Always (Bing Crosby)	
September 11	1. You'll Never Know (Regina-Vocco-Gunn) 2. People Will Say We're In Love (Crawford) 3. Sunday, Monday or Always (Mayfair)	1. All or Nothing At All (Leeds) 2. Sunday, Monday or Always (Mayfair) 3. People Will Say We're In Love (Crawford)	1. Sunday, Monday or Always (Mayfair) 2. You'll Never Know (Regina-Vocco-Gunn) 3. All or Nothing At All (Leeds)	1. Sunday, Monday or Always (Bing Crosby) 2. You'll Never Know (Hayman-Song Spinners) 3. In the Blue of the Evening (Tommy Dorsey)	
September 18	1. Sunday, Monday or Always (Mayfair) 2. You'll Never Know (Regina-Vocco-Gunn) 3. People Will Say We're In Love (Crawford)	1. Sunday, Monday or Always (Mayfair) 2. People Will Say We're In Love (Crawford) 3. People Will Say We're In Love (Crawford)	1. Sunday, Monday or Always (Mayfair) 2. People Will Say We're In Love (Crawford) 3. All or Nothing At All (Leeds)	1. Sunday, Monday or Always (Bing Crosby) 2. You'll Never Know (Frank Sinatra) 3. In the Blue of the Evening (Tommy Dorsey)	
September 25	1. Sunday, Monday or Always (Mayfair) 2. People Will Say We're In Love (Crawford) 3. You'll Never Know (Regina-Vocco-Gunn)	1. Paper Doll (E. B. Marks) 2. I Heard You Cried Last Night (Columbia-Parlo) 3. If That's the Way You Want It (Bertin)	1. All or Nothing At All (Leeds) 2. Paper Doll (Mills) 3. People Will Say We're In Love (Crawford)	1. Sunday, Monday or Always (Bing Crosby) 2. Paper Doll (Mills Brothers) 3. You'll Never Know (Frank Sinatra)	
October 2	1. Sunday, Monday or Always (Mayfair) 2. You'll Never Know (Regina-Vocco-Gunn) 3. People Will Say We're In Love (Crawford)	1. There's a Man In My Life (Advanced) 2. Paper Doll (E. B. Marks) 3. Thank You Lucky Stars (Remick)	1. Sunday, Monday or Always (Mayfair) 2. People Will Say We're In Love (Crawford) 3. I Heard You Cried Last Night (Columbia-Parlo)	1. Sunday, Monday or Always (Bing Crosby) 2. Paper Doll (Mills Brothers) 3. Pistol Packin' Mama (Al Deater)	
October 9	1. Sunday, Monday or Always (Mayfair) 2. Paper Doll (Mills) 3. People Will Say We're In Love (Crawford)	1. Sunday, Monday or Always (Mayfair) 2. The Dreamer (Harms) 3. I Heard You Cried Last Night (Columbia-Parlo)	1. Sunday, Monday or Always (Mayfair) 2. People Will Say We're In Love (Crawford) 3. I Heard You Cried Last Night (Columbia-Parlo)	1. Sunday, Monday or Always (Bing Crosby) 2. Paper Doll (Mills Brothers) 3. Pistol Packin' Mama (Al Deater)	
October 16	1. Sunday, Monday or Always (Mayfair) 2. Paper Doll (Mills) 3. Pistol Packin' Mama (Mayfair)	1. People Will Say We're In Love (Crawford) 2. Let's Tonight (Robbins) 3. Sunday, Monday or Always (Mayfair)	1. Sunday, Monday or Always (Mayfair) 2. People Will Say We're In Love (Crawford) 3. Paper Doll (Mills)	1. Sunday, Monday or Always (Bing Crosby) 2. Paper Doll (Mills Brothers) 3. Pistol Packin' Mama (Al Deater)	
October 23	1. Paper Doll (Mills) 2. Sunday, Monday or Always (Mayfair) 3. Pistol Packin' Mama (Mayfair)	1. They're Either Too Young or Too Old (Winnaxe) 2. People Will Say We're In Love (Crawford) 3. Sunday, Monday or Always (Mayfair)	1. Sunday, Monday or Always (Mayfair) 2. People Will Say We're In Love (Crawford) 3. Paper Doll (Mills)	1. Sunday, Monday or Always (Bing Crosby) 2. Pistol Packin' Mama (Mills Brothers) 3. Paper Doll (Mills Brothers)	
October 30	1. Paper Doll (Mills) 2. Pistol Packin' Mama (Mills) 3. People Will Say We're In Love (Crawford)	1. People Will Say We're In Love (Crawford) 2. How Sweet You Are (Remick) 3. If You Please (Fimoux)	1. People Will Say We're In Love (Crawford) 2. Pistol Packin' Mama (Mills) 3. Sunday, Monday or Always (Mayfair)	1. Pistol Packin' Mama (Al Deater) 2. Paper Doll (Mills Brothers) 3. Sunday, Monday or Always (Bing Crosby)	

Continued on page 173

MUSICRAFT

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1943-'44 SUMMARY OF THE BILLBOARD'S MUSIC POPULARITY CHART

Nov. 6, 1943

thru

Jan. 1, 1944

This feature not tabulated according to individual record popularity until February, 1944.

Week (Ending Saturdays)	Best Selling Sheet Music (With Names of Publishers)	Songs With Most Radio Plugs (With Names of Publishers)	Lucky Strike Hit Parade (With Names of Publishers)	Best Selling Retail Records (With Names of Artists)	Most Played Juke Box Records (With Names of Artists)
November 6 (Saturday)	1. Pistol Packin' Mama (Mayfair) (Mars) 2. Paper Doll (Mars) 3. Sunday, Monday or Always (Mayfair)	1. For the First Time (Snapiro-Bernstein) 2. They're Either Too Young or Too Old (Witmark) 3. People Will Say We're In Love (Grawford)	1. Paper Doll (Mars) 2. People Will Say We're In Love (Grawford) 3. Pistol Packin' Mama (Mayfair)	1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Al Deater) 3. Sunday, Monday or Always (Bing Crosby)	
November 13 (Saturday)	1. Paper Doll (Mars) 2. Pistol Packin' Mama (Mayfair) 3. Sunday, Monday or Always (Mayfair)	1. My Heart Tells Me (Bregman-Vocco-Conn) 2. They're Either Too Young or Too Old (Witmark) 3. For the First Time (Snapiro-Bernstein)	1. Paper Doll (Mars) 2. People Will Say We're In Love (Grawford) 3. Pistol Packin' Mama (Mayfair)	1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Al Deater) 3. Sunday, Monday or Always (Bing Crosby)	
November 20 (Saturday)	1. Pistol Packin' Mama (Mayfair) 2. Paper Doll (Mars) 3. People Will Say We're In Love (Grawford)	1. My Heart Tells Me (Bregman-Vocco-Conn) 2. They're Either Too Young or Too Old (Witmark) 3. People Will Say We're In Love (Grawford)	1. People Will Say We're In Love (Grawford) 2. Paper Doll (Mars) 3. They're Either Too Young or Too Old (Witmark)	1. Paper Doll (Mills Brothers) 2. Sunday, Monday or Always (Bing Crosby) 3. Pistol Packin' Mama (Al Deater)	
November 27 (Saturday)	1. Paper Doll (Mars) 2. People Will Say We're In Love (Grawford) 3. Pistol Packin' Mama (Mayfair)	1. Little Did I Know (Lincoln) 2. When They Ask About You (Berlin) 3. For the First Time (Snapiro-Bernstein)	1. Paper Doll (Mars) 2. They're Either Too Young or Too Old (Witmark) 3. Pistol Packin' Mama (Mayfair)	1. Paper Doll (Mills Brothers) 2. People Will Say We're In Love (Bing Crosby) 3. Pistol Packin' Mama (Bing Crosby-Andrews Sisters)	
December 4 (Saturday)	1. People Will Say We're In Love (Grawford) 2. Paper Doll (Mars) 3. Pistol Packin' Mama (Mayfair)	1. For the First Time (Snapiro-Bernstein) 2. My Heart Tells Me (Bregman-Vocco-Conn) 3. How Sweet You Are (Remick)	1. People Will Say We're In Love (Grawford) 2. Paper Doll (Mars) 3. My Heart Tells Me (Bregman-Vocco-Conn)	1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Bing Crosby-Andrews Sisters) 3. People Will Say We're In Love (Bing Crosby)	
December 11 (Saturday)	1. Paper Doll (Mars) 2. Pistol Packin' Mama (Mayfair) 3. People Will Say We're In Love (Grawford)	1. Shoe-Shoo Baby (Fest) 2. Star Eyes (Fest) 3. I've Had This Feeling Before (Sant)	1. My Heart Tells Me (Bregman-Vocco-Conn) 2. They're Either Too Young or Too Old (Witmark) 3. People Will Say We're In Love (Grawford)	1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Bing Crosby-Andrews Sisters) 3. People Will Say We're In Love (Bing Crosby)	
December 18 (Saturday)	1. Paper Doll (Mars) 2. Oh, What a Beautiful Morning (Bregman-Vocco-Conn) 3. My Heart Tells Me (Bregman-Vocco-Conn)	1. My Heart Tells Me (Bregman-Vocco-Conn) 2. Candlelight and Wine (Bregman-Vocco-Conn) 3. No Love, No Nothin' (Triangle)	1. My Heart Tells Me (Bregman-Vocco-Conn) 2. Oh, What a Beautiful Morning (Grawford) 3. Paper Doll (Mars)	1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Bing Crosby-Andrews Sisters) 3. People Will Say We're In Love (Bing Crosby)	
December 26 (Saturday)	1. Paper Doll (Mars) 2. Oh, What a Beautiful Morning (Grawford) 3. My Heart Tells Me (Bregman-Vocco-Conn)	1. Little Did I Know (Lincoln) 2. My Heart Tells Me (Bregman-Vocco-Conn) 3. Speak Low (Chappell)	1. My Heart Tells Me (Bregman-Vocco-Conn) 2. Paper Doll (Mars) 3. White Christmas (Berlin)	1. Paper Doll (Mills Brothers) 2. Pistol Packin' Mama (Bing Crosby-Andrews Sisters) 3. I'll Be Home for Christmas (Bing Crosby)	
January 1 1944	1. Paper Doll (Mars) 2. My Heart Tells Me (Bregman-Vocco-Conn) 3. Oh, What a Beautiful Morning (Grawford)	1. When They Ask About You (Berlin) 2. My Heart Tells Me (Bregman-Vocco-Conn) 3. White Christmas (Berlin)	1. My Heart Tells Me (Bregman-Vocco-Conn) 2. White Christmas (Berlin) 3. I'll Be Home for Christmas (Melrose)	1. Paper Doll (Mills Brothers) 2. My Heart Tells Me (Bing Crosby) 3. I'll Be Home for Christmas (Bing Crosby)	

Continued on page 175



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Two vital things are responsible for the zooming popularity of Sonora Records throughout the U.S.A. First, recording that insures bell-like brilliancy of tone every time. Secondly, a choice of recording artists and album selections that are in key with the popular demand of the millions who make up the big bulk of record buyers from coast

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SONORA RADIO AND TELEVISION CORP.
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1943-'44 SUMMARY OF THE BILLBOARD'S MUSIC POPULARITY CHART

Jan. 8, 1944

thru

March 4, 1944

Week (Ending Saturdays)		Best Selling Sheet Music (With Names of Publishers)		Songs With Most Radio Plugs (With Names of Publishers)		Lucky Strike Hit Parade (With Names of Publishers)		Best Selling Retail Records (With Names of Artists)		Most Played Juke Box Records (With Names of Artists)	
January 8		1. Paper Doll (Mills)	1. White Christmas (Stern)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. Paper Doll (Mills)	1. Paper Doll (Mills)	1. Paper Doll (Mills)	1. Paper Doll (Mills)	1. Paper Doll (Mills)	1. Paper Doll (Mills)
		2. My Heart Tells Me (Regman-Vocco-Conn)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Leads)	2. Paper Doll (Mills)	2. Paper Doll (Mills)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)
		3. Oh, What a Beautiful Morning (Crawford)	3. No Love, No Nothin' (Triangle)	3. No Love, No Nothin' (Triangle)	3. No Love, No Nothin' (Triangle)	3. People Will Say We're In Love (Leads)	3. People Will Say We're In Love (Leads)	3. They're Either Too Young or Old (Jimmy Dorsey)	3. They're Either Too Young or Old (Jimmy Dorsey)	3. They're Either Too Young or Old (Jimmy Dorsey)	3. They're Either Too Young or Old (Jimmy Dorsey)
January 15		1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. Paper Doll (Mills)	1. Paper Doll (Mills)	1. Paper Doll (Mills)	1. Paper Doll (Mills)
		2. Paper Doll (Mills)	2. Star Eyes (Leads)	2. Star Eyes (Leads)	2. Star Eyes (Leads)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Leads)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)
		3. Oh, What a Beautiful Morning (Crawford)	3. Shoo-Shoo Baby (Leads)	3. Shoo-Shoo Baby (Leads)	3. Shoo-Shoo Baby (Leads)	3. Paper Doll (Mills)	3. Paper Doll (Mills)	3. Shoo-Shoo Baby (Andrew Sisters)	3. Shoo-Shoo Baby (Andrew Sisters)	3. Shoo-Shoo Baby (Andrew Sisters)	3. Shoo-Shoo Baby (Andrew Sisters)
January 22		1. My Shining Hour (Morris)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. Paper Doll (Mills)	1. Paper Doll (Mills)	1. Paper Doll (Mills)	1. Paper Doll (Mills)
		2. The Best Time (Regman-Vocco-Conn)	2. I Couldn't Sleep a Wink (T. B. Harms)	2. I Couldn't Sleep a Wink (T. B. Harms)	2. I Couldn't Sleep a Wink (T. B. Harms)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Leads)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)
		3. They're Either Too Young or Old (Witmark)	3. Shoo-Shoo Baby (Leads)	3. Shoo-Shoo Baby (Leads)	3. Shoo-Shoo Baby (Leads)	3. My Ideal (Paramount)	3. My Ideal (Paramount)	3. Star Eyes (Jimmy Dorsey)	3. Star Eyes (Jimmy Dorsey)	3. Star Eyes (Jimmy Dorsey)	3. Star Eyes (Jimmy Dorsey)
January 29		1. My Heart Tells Me (Regman-Vocco-Conn)	1. I Couldn't Sleep a Wink (T. B. Harms)	1. I Couldn't Sleep a Wink (T. B. Harms)	1. I Couldn't Sleep a Wink (T. B. Harms)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)
		2. Shoo-Shoo Baby (Leads)	2. Don't Believe Everything You (Leads)	2. Don't Believe Everything You (Leads)	2. Don't Believe Everything You (Leads)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Andrew Sisters)	2. Shoo-Shoo Baby (Andrew Sisters)	2. Shoo-Shoo Baby (Andrew Sisters)	2. Shoo-Shoo Baby (Andrew Sisters)
		3. Paper Doll (Mills)	3. My Heart Tells Me (Regman-Vocco-Conn)	3. My Heart Tells Me (Regman-Vocco-Conn)	3. My Heart Tells Me (Regman-Vocco-Conn)	3. People Will Say We're In Love (Leads)	3. People Will Say We're In Love (Leads)	3. Paper Doll (Mills)	3. Paper Doll (Mills)	3. Paper Doll (Mills)	3. Paper Doll (Mills)
February 5		1. Maury Doats (Miller)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Regman-Vocco-Conn)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)
		2. My Heart Tells Me (Regman-Vocco-Conn)	2. When They Ask About You (Leads)	2. When They Ask About You (Leads)	2. When They Ask About You (Leads)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Leads)	2. Besame Mucho (Jimmy Dorsey)	2. Besame Mucho (Jimmy Dorsey)	2. Besame Mucho (Jimmy Dorsey)	2. Besame Mucho (Jimmy Dorsey)
		3. Shoo-Shoo Baby (Leads)	3. Besame Mucho (Peer International)	3. Besame Mucho (Peer International)	3. Besame Mucho (Peer International)	3. No Love, No Nothin' (Triangle)	3. No Love, No Nothin' (Triangle)	3. Paper Doll (Mills)	3. Paper Doll (Mills)	3. Paper Doll (Mills)	3. Paper Doll (Mills)
February 12		1. Shoo-Shoo Baby (Leads)	1. Spunk Low (Crawford)	1. Spunk Low (Crawford)	1. Spunk Low (Crawford)	1. Shoo-Shoo Baby (Leads)	1. Shoo-Shoo Baby (Leads)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)
		2. Maury Doats (Miller)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Leads)	2. Maury Doats (Miller)	2. Maury Doats (Miller)	2. Shoo-Shoo Baby (Andrew Sisters)	2. Shoo-Shoo Baby (Andrew Sisters)	2. Shoo-Shoo Baby (Andrew Sisters)	2. Shoo-Shoo Baby (Andrew Sisters)
		3. My Heart Tells Me (Regman-Vocco-Conn)	3. Star Eyes (Leads)	3. Star Eyes (Leads)	3. Star Eyes (Leads)	3. My Heart Tells Me (Regman-Vocco-Conn)	3. My Heart Tells Me (Regman-Vocco-Conn)	3. Besame Mucho (Jimmy Dorsey)	3. Besame Mucho (Jimmy Dorsey)	3. Besame Mucho (Jimmy Dorsey)	3. Besame Mucho (Jimmy Dorsey)
February 19		1. Maury Doats (Miller)	1. Maury Doats and Dozy Doats (Leads)	1. Maury Doats and Dozy Doats (Leads)	1. Maury Doats and Dozy Doats (Leads)	1. Shoo-Shoo Baby (Leads)	1. Shoo-Shoo Baby (Leads)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)
		2. My Heart Tells Me (Regman-Vocco-Conn)	2. Besame Mucho (Peer International)	2. Besame Mucho (Peer International)	2. Besame Mucho (Peer International)	2. My Heart Tells Me (Regman-Vocco-Conn)	2. My Heart Tells Me (Regman-Vocco-Conn)	2. Besame Mucho (Jimmy Dorsey)	2. Besame Mucho (Jimmy Dorsey)	2. Besame Mucho (Jimmy Dorsey)	2. Besame Mucho (Jimmy Dorsey)
		3. Shoo-Shoo Baby (Leads)	3. Music Stopped (Robbins)	3. Music Stopped (Robbins)	3. Music Stopped (Robbins)	3. Maury Doats (Miller)	3. Maury Doats (Miller)	3. Shoo-Shoo Baby (Andrew Sisters)	3. Shoo-Shoo Baby (Andrew Sisters)	3. Shoo-Shoo Baby (Andrew Sisters)	3. Shoo-Shoo Baby (Andrew Sisters)
February 26		1. Maury Doats (Miller)	1. A Lovely Way to Spend an Eve- ning (Crawford)	1. A Lovely Way to Spend an Eve- ning (Crawford)	1. A Lovely Way to Spend an Eve- ning (Crawford)	1. Besame Mucho (Jimmy Dorsey)	1. Besame Mucho (Jimmy Dorsey)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)	1. My Heart Tells Me (Glen Gray)
		2. My Heart Tells Me (Regman-Vocco-Conn)	2. Besame Mucho (Peer International)	2. Besame Mucho (Peer International)	2. Besame Mucho (Peer International)	2. Shoo-Shoo Baby (Leads)	2. Shoo-Shoo Baby (Leads)	2. Besame Mucho (Jimmy Dorsey)	2. Besame Mucho (Jimmy Dorsey)	2. Besame Mucho (Jimmy Dorsey)	2. Besame Mucho (Jimmy Dorsey)
		3. Besame Mucho (Peer International)	3. Shoo-Shoo Baby (Leads)	3. Shoo-Shoo Baby (Leads)	3. Shoo-Shoo Baby (Leads)	3. My Shining Hour (Morris)	3. My Shining Hour (Morris)	3. Shoo-Shoo Baby (Andrew Sisters)	3. Shoo-Shoo Baby (Andrew Sisters)	3. Shoo-Shoo Baby (Andrew Sisters)	3. Shoo-Shoo Baby (Andrew Sisters)
March 4		1. Maury Doats (Miller)	1. My Shining Hour (Morris)	1. My Shining Hour (Morris)	1. My Shining Hour (Morris)	1. Besame Mucho (Jimmy Dorsey)	1. Besame Mucho (Jimmy Dorsey)	1. Shoo-Shoo Baby (Jimmy Dorsey)	1. Shoo-Shoo Baby (Jimmy Dorsey)	1. Shoo-Shoo Baby (Jimmy Dorsey)	1. Shoo-Shoo Baby (Jimmy Dorsey)
		2. Besame Mucho (Peer International)	2. I Couldn't Sleep a Wink Last Night (T. B. Harms)	2. I Couldn't Sleep a Wink Last Night (T. B. Harms)	2. I Couldn't Sleep a Wink Last Night (T. B. Harms)	2. My Heart Tells Me (Regman-Vocco-Conn)	2. My Heart Tells Me (Regman-Vocco-Conn)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)	2. My Heart Tells Me (Glen Gray)
		3. Shoo-Shoo Baby (Leads)	3. I Love You (Chappin)	3. I Love You (Chappin)	3. I Love You (Chappin)	3. Shoo-Shoo Baby (Leads)	3. Shoo-Shoo Baby (Leads)	3. My Heart Tells Me (Glen Gray)	3. My Heart Tells Me (Glen Gray)	3. My Heart Tells Me (Glen Gray)	3. My Heart Tells Me (Glen Gray)

Continued on page 177



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1943-'44 SUMMARY OF THE BILLBOARD'S MUSIC POPULARITY CHART

March 11, 1944
thru

May 6, 1944

Records

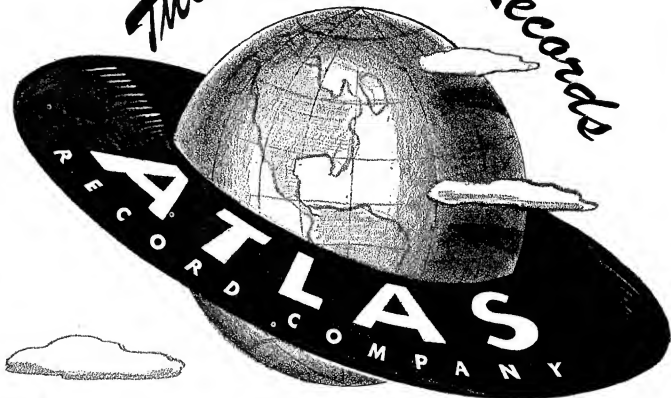
Week (Ending Saturdays)	Best Selling Sheet Music (With Names of Publishers)	Songs With Most Radio Plugs (With Names of Publishers)	Lucky Strike Hit Parade (With Names of Publishers)	Best Selling Retail Records (With Names of Artists)	Most Played Juke Box Records (With Names of Artists)
March 11	1. Mairzy Doats (Miller) 2. Besame Mucho (Peer International) 3. Shoo-Shoo Baby (Leeds)	1. I Love You (Chappell) 2. A Lovely Way to Spend an Evening (Grawford) 3. Besame Mucho (Peer International)	1. Mairzy Doats (Miller) 2. Besame Mucho (Peer International) 3. No Love, No Nothing (Triangle)	1. Besame Mucho (Jimmy Dorsey) 2. Mairzy Doats (Jimmy Dorsey) 3. Shoo-Shoo Baby (Andrew Sisters)	1. Shoo-Shoo Baby (Andrew Sisters) 2. Besame Mucho (Jimmy Dorsey) 3. Mairzy Doats (Jimmy Dorsey)
March 18	1. Besame Mucho (Peer International) 2. Mairzy Doats (Miller) 3. Shoo-Shoo Baby (Leeds)	1. Music Stopped (Williams) 2. You're the Dream, I'm the Dreamer (ABC) 3. Someday I'll Meet You Again (Witmark)	1. I Couldn't Sleep a Wink Last Night (Miller) 2. Mairzy Doats (Miller) 3. Besame Mucho (Peer International)	1. Besame Mucho (Jimmy Dorsey) 2. Mairzy Doats (Jimmy Dorsey) 3. My Heart Tells Me (Glen Gray)	1. Mairzy Doats (The Merry Maes) 2. Besame Mucho (Jimmy Dorsey) 3. Shoo-Shoo Baby (Andrew Sisters)
March 25	1. Mairzy Doats (Miller) 2. Besame Mucho (Peer International) 3. When They Ask About You (Leeds)	1. Besame Mucho (Peer International) 2. I Love You (Chappell) 3. Don't Sweetheart Me (Berlin)	1. Besame Mucho (Peer International) 2. Poinciana (Marza) 3. Mairzy Doats (Miller)	1. Besame Mucho (Jimmy Dorsey) 2. Mairzy Doats (Jimmy Dorsey) 3. Mairzy Doats (Jimmy Dorsey)	1. Mairzy Doats (The Merry Maes) 2. Besame Mucho (Jimmy Dorsey) 3. Shoo-Shoo Baby (Andrew Sisters)
April 1	1. Mairzy Doats (Miller) 2. Besame Mucho (Peer International) 3. I Couldn't Sleep a Wink Last Night (Harms)	1. Poinciana (G. B. Rhodes) 2. I Love You (Chappell) 3. Goodnight, Wherever You Are (Shapiro)	1. It's Love, Love, Love (Harms) 2. I Couldn't Sleep a Wink Last Night (Harms) 3. Besame Mucho (Peer International)	1. Besame Mucho (Jimmy Dorsey) 2. Mairzy Doats (Jimmy Dorsey) 3. Shoo-Shoo Baby (Andrew Sisters)	1. Mairzy Doats (The Merry Maes) 2. Besame Mucho (Jimmy Dorsey) 3. Shoo-Shoo Baby (Andrew Sisters)
April 8	1. Mairzy Doats (Miller) 2. It's Love, Love, Love (sandy-Joy) 3. Besame Mucho (Peer International)	1. I'll Get By (Berlin) 2. I Love You (Chappell) 3. Goodnight, Wherever You Are (Shapiro-Bernstein)	1. It's Love, Love, Love (Sandy-Joy) 2. I Love You (Chappell) 3. Besame Mucho (Peer International)	1. Besame Mucho (Jimmy Dorsey) 2. Holiday for Strings (David Rose) 3. Mairzy Doats (Jimmy Dorsey)	1. Mairzy Doats (The Merry Maes) 2. Besame Mucho (Jimmy Dorsey) 3. Poinciana (Jimmy Dorsey)
April 15	1. It's Love, Love, Love (sandy-Joy) 2. Besame Mucho (Peer International) 3. Poinciana (Marza)	1. Long Ago and Far Away (Grawford) 2. Do Nothing Till You Hear From Me (Rosen) 3. I Love You (Chappell)	1. I Love You (Chappell) 2. It's Love, Love, Love (Sandy-Joy) 3. Besame Mucho (Peer International)	1. Besame Mucho (Jimmy Dorsey) 2. Holiday for Strings (David Rose) 3. It's Love, Love, Love (Glen Gray)	1. Mairzy Doats (The Merry Maes) 2. Besame Mucho (Jimmy Dorsey) 3. Shoo-Shoo Baby (Andrew Sisters)
April 22	1. It's Love, Love, Love (sandy-Joy) 2. I Love You (Chappell) 3. Besame Mucho (Peer International)	1. And So Little Time (Luccia) 2. It's Love, Love, Love (Sandy-Joy) 3. Goodnight, Wherever You Are (Shapiro-Bernstein)	1. It's Love, Love, Love (Sandy-Joy) 2. I Love You (Chappell) 3. Poinciana (Marza)	1. Besame Mucho (Jimmy Dorsey) 2. Mairzy Doats (The Merry Maes) 3. San Fernando Valley (Jimmy Dorsey)	1. Besame Mucho (Jimmy Dorsey) 2. Mairzy Doats (The Merry Maes) 3. San Fernando Valley (Jimmy Dorsey)
April 29	1. It's Love, Love, Love (sandy-Joy) 2. I Love You (Chappell) 3. I'll Get By (Berlin)	1. I Love You (Chappell) 2. It's Love, Love, Love (Sandy-Joy) 3. Long Ago and Far Away (Grawford)	1. It's Love, Love, Love (Sandy-Joy) 2. I Love You (Chappell) 3. Poinciana (Marza)	1. It's Love, Love, Love (Sandy-Joy) 2. I Love You (Chappell) 3. Holiday for Strings (David Rose)	1. San Fernando Valley (Jimmy Dorsey) 2. Besame Mucho (Jimmy Dorsey) 3. It's Love, Love, Love (Glen Gray)
May 6	1. It's Love, Love, Love (sandy-Joy) 2. I Love You (Chappell) 3. San Fernando Valley (Marza)	1. I'll Be Seeing You (Williams) 2. I Love You (Chappell) 3. Long Ago and Far Away (Grawford)	1. I Love You (Chappell) 2. It's Love, Love, Love (Sandy-Joy) 3. Long Ago and Far Away (Grawford)	1. I Love You (Chappell) 2. San Fernando Valley (Jimmy Dorsey) 3. I'll Get By (Jimmy Dorsey)	1. San Fernando Valley (Jimmy Dorsey) 2. Don't Sweetheart Me (Jimmy Dorsey) 3. Besame Mucho (Jimmy Dorsey)

Continued on page 179

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The Atlas Record Company, formerly Premier, offers to the trade and to the public a sincere attempt at distinctive recordings. So far we've averaged 100 per cent on picking both songs and artists. Our aim is to continue. Also we are resolved not to let any indiscriminate practice enter into our handling of sales and wish to extend our cordial invitation to all operators and retail record stores for any helpful suggestions.

ATLAS RECORD CO.

8848 Sunset Blvd., Hollywood 46, Calif.



1943-44 SUMMARY OF THE BILLBOARD'S MUSIC POPULARITY CHART

May 13, 1944
thru
July 8, 1944

Records

Week (Ending Saturday)	Best Selling Sheet Music (With Names of Publishers)	Songs With Most Radio Plays (With Names of Publishers)	Lucky Strike Hit Parade (With Names of Publishers)	Best Selling Retail Records (With Names of Artists)	Most Played Juke Box Records (With Names of Artists)
May 13	1. It's Love, Love, Love (Capitol) 2. Long Ago (and Far Away) (Capitol) 3. I Love You (Capitol)	1. And Suddenly It's Spring (Capitol) 2. Long Ago (and Far Away) (Capitol) 3. Goodnight, Wherever You Are (Capitol-Bernstein)	1. Long Ago (and Far Away) (Capitol) 2. I'll Get By (Capitol) 3. It's Love, Love, Love (Capitol-Joy)	1. I Love You (Bing Crosby) 2. I'll Get By (Harry James-Dick Haymes) 3. Long Ago (and Far Away) (Bing Crosby)	1. San Fernando Valley (Bing Crosby) 2. It's Love, Love, Love (Bing Crosby) 3. Besame Mucho (Jimmy Dorsey)
May 20	1. Long Ago (and Far Away) (Capitol) 2. San Fernando Valley (Capitol) 3. I Love You (Capitol)	1. And So Little Time (Capitol) 2. Long Ago (and Far Away) (Capitol) 3. Goodnight, Wherever You Are (Capitol-Bernstein)	1. Long Ago (and Far Away) (Capitol) 2. San Fernando Valley (Capitol) 3. I'll Get By (Capitol)	1. I Love You (Bing Crosby) 2. I'll Get By (Harry James-Dick Haymes) 3. Long Ago (and Far Away) (Bing Crosby)	1. San Fernando Valley (Bing Crosby) 2. I Love You (Bing Crosby) 3. It's Love, Love, Love (Guy Lombardo)
May 27	1. Long Ago (and Far Away) (Capitol) 2. I'll Get By (Capitol) 3. I'll Be Seeing You (Capitol)	1. Long Ago (and Far Away) (Capitol) 2. Goodnight, Wherever You Are (Capitol-Bernstein) 3. Irresistible You (Pearl)	1. Long Ago (and Far Away) (Capitol) 2. I'll Get By (Capitol) 3. It's Love, Love, Love (Capitol-Joy)	1. I Love You (Bing Crosby) 2. I'll Get By (Harry James-Dick Haymes) 3. San Fernando Valley (Bing Crosby)	1. I Love You (Bing Crosby) 2. I'll Get By (Harry James-Dick Haymes) 3. San Fernando Valley (Bing Crosby)
June 3	1. Long Ago (and Far Away) (Capitol) 2. I'll Get By (Capitol) 3. I'll Be Seeing You (Capitol)	1. How Blue the Night (Capitol) 2. I'll Get By (Capitol) 3. Time Waits for No One (Capitol)	1. Long Ago (and Far Away) (Capitol) 2. I'll Get By (Capitol) 3. I'll Be Seeing You (Capitol)	1. I Love You (Bing Crosby) 2. I'll Get By (Harry James-Dick Haymes) 3. San Fernando Valley (Bing Crosby)	1. San Fernando Valley (Bing Crosby) 2. I Love You (Bing Crosby) 3. It's Love, Love, Love (Guy Lombardo)
June 10	1. Long Ago (and Far Away) (Capitol) 2. I'll Be Seeing You (Capitol) 3. I'll Get By (Capitol)	1. Long Ago (and Far Away) (Capitol) 2. I'll Be Seeing You (Capitol) 3. I'll Get By (Capitol)	1. Long Ago (and Far Away) (Capitol) 2. I'll Be Seeing You (Capitol) 3. I'll Be Seeing You (Capitol)	1. I'll Get By (Harry James-Dick Haymes) 2. Long Ago (and Far Away) (Bing Crosby) 3. I'll Be Seeing You (Bing Crosby)	1. I Love You (Bing Crosby) 2. I'll Get By (Harry James-Dick Haymes) 3. San Fernando Valley (Bing Crosby)
June 17	1. Long Ago (and Far Away) (Capitol) 2. I'll Be Seeing You (Capitol) 3. I'll Get By (Capitol)	1. Long Ago (and Far Away) (Capitol) 2. Anor (Capitol) 3. I'll Be Seeing You (Capitol)	1. Long Ago (and Far Away) (Capitol) 2. I'll Be Seeing You (Capitol) 3. I'll Get By (Capitol)	1. I'll Get By (Harry James-Dick Haymes) 2. I Love You (Bing Crosby) 3. I'll Be Seeing You (Bing Crosby)	1. I'll Get By (Harry James-Dick Haymes) 2. San Fernando Valley (Bing Crosby) 3. I Love You (Bing Crosby)
June 24	1. Long Ago (and Far Away) (Capitol) 2. I'll Be Seeing You (Capitol) 3. I'll Get By (Capitol)	1. I'll Be Seeing You (Capitol) 2. Long Ago (and Far Away) (Capitol) 3. Anor (Capitol)	1. Long Ago (and Far Away) (Capitol) 2. I'll Be Seeing You (Capitol) 3. I'll Get By (Capitol)	1. I'll Get By (Harry James-Dick Haymes) 2. I Love You (Bing Crosby) 3. Swinging On a Star (Bing Crosby)	1. I'll Get By (Harry James-Dick Haymes) 2. I Love You (Bing Crosby) 3. San Fernando Valley (Bing Crosby)
July 1	1. I'll Be Seeing You (Capitol) 2. Long Ago (and Far Away) (Capitol) 3. I'll Get By (Capitol)	1. Long Ago (and Far Away) (Capitol) 2. I'll Be Seeing You (Capitol) 3. Anor (Capitol)	1. I'll Be Seeing You (Capitol) 2. I'll Get By (Capitol) 3. Long Ago (and Far Away) (Capitol)	1. I'll Be Seeing You (Bing Crosby) 2. I'll Get By (Harry James-Dick Haymes) 3. Swinging On a Star (Bing Crosby)	1. I'll Get By (Harry James-Dick Haymes) 2. Long Ago (and Far Away) (Bing Crosby) 3. I'll Be Seeing You (Bing Crosby)
July 8	1. I'll Be Seeing You (Capitol) 2. Long Ago (and Far Away) (Capitol) 3. Goodnight, Wherever You Are (Capitol-Bernstein)	1. A Fellow on a Furlough (Capitol) 2. Time Waits for No One (Capitol) 3. I'll Be Seeing You (Capitol)	1. I'll Be Seeing You (Capitol) 2. Long Ago (and Far Away) (Capitol) 3. Anor (Capitol)	1. I'll Get By (Harry James-Dick Haymes) 2. I'll Be Seeing You (Bing Crosby) 3. Swinging On a Star (Bing Crosby)	1. I'll Get By (Harry James-D. Haymes) 2. I'll Be Seeing You (Bing Crosby) 3. Long Ago (and Far Away) (Bing Crosby) G. I. Jive (Louis Jordan)

Continued on page 181

THE COIN PHONOGRAPH NEEDLE THAT LICKS THOSE WARTIME TROUBLES



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1943-'44 SUMMARY OF THE BILLBOARD'S MUSIC POPULARITY CHART

July 15, 1944

thru

Sept. 2, 1944

Week (Ending Saturdays)	Best Selling Sheet Music (With Names of Publishers)	Songs With Most Radio Plugs (With Names of Publishers)	Lucky Strike Hit Parade (With Names of Publishers)	Best Selling Retail Records (With Names of Artists)	Most Played Juke Box Records (With Names of Artists)
July 15	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Long Ago (and Far Away) (Crawford) I'll Get By (Berlin) 	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Amor (Melody Lane) Milkman, Keep Those Bottles Quiet (Fest) 	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Amor (Melody Lane) Long Ago (and Far Away) (Crawford) 	<ol style="list-style-type: none"> I'll Be Seeing You (Bing Crosby) Swinging On a Star (Bing Crosby) I'll Get By (Harry James-Dick Haymes) 	<ol style="list-style-type: none"> I'll Get By (Harry James-Dick Haymes) I'll Be Seeing You (Bing Crosby) G. I. Jive (Louis Jordan)
July 23	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Long Ago (and Far Away) (Crawford) Swinging On a Star (Burke-Van Ruesen) 	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) And Then You Kissed Me (Kuller) Swingin' On a Star (Burke) 	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Long Ago (and Far Away) (Crawford) Amor (Melody Lane) 	<ol style="list-style-type: none"> I'll Be Seeing You (Bing Crosby) Swinging On a Star (Bing Crosby) I'll Get By (Harry James-Dick Haymes) 	<ol style="list-style-type: none"> I'll Get By (Harry James-Dick Haymes) I'll Be Seeing You (Bing Crosby) G. I. Jive (Louis Jordan)
July 29	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Swinging On a Star (Burke-Van Ruesen) Long Ago (and Far Away) (Crawford) 	<ol style="list-style-type: none"> I Don't Want to Love You (Chelala) Come Out Wherever You Are (T. B. Harms) Amor (Melody Lane) 	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Swinging On a Star (Burke-Van Ruesen) Long Ago (and Far Away) (Crawford) 	<ol style="list-style-type: none"> I'll Be Seeing You (Bing Crosby) Swinging On a Star (Bing Crosby) I'll Get By (Harry James-Dick Haymes) 	<ol style="list-style-type: none"> I'll Be Seeing You (Bing Crosby) I'll Get By (Harry James-Dick Haymes) G. I. Jive (Louis Jordan)
August 5	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Swinging On a Star (Burke-Van Ruesen) I'll Get By (Berlin) 	<ol style="list-style-type: none"> Apple Blossoms in the Rain (Schubert) Someday I'll Meet You Again (Winans) Everyday of My Life (Farrington) 	<ol style="list-style-type: none"> Amor (Melody Lane) I'll Be Seeing You (Williamson) Long Ago (and Far Away) (Crawford) 	<ol style="list-style-type: none"> Swinging On a Star (Bing Crosby) I'll Be Seeing You (Bing Crosby) I'll Get By (Harry James-Dick Haymes) 	<ol style="list-style-type: none"> G. I. Jive (Louis Jordan) I'll Get By (Harry James-Dick Haymes) Amor (Bing Crosby)
August 12	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Swinging On a Star (Burke-Van Ruesen) I'll Get By (Berlin) 	<ol style="list-style-type: none"> A Fellow On a Furlough (Martin Block) Amor (Melody Lane) I'll Walk Alone (Morris) 	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Amor (Melody Lane) Swinging On a Star (Burke-Van Ruesen) 	<ol style="list-style-type: none"> Swinging On a Star (Bing Crosby) I'll Be Seeing You (Bing Crosby) G. I. Jive (Louis Jordan) 	<ol style="list-style-type: none"> G. I. Jive (Louis Jordan) Swinging On a Star (Bing Crosby) Amor (Bing Crosby)
August 19	<ol style="list-style-type: none"> Swinging On a Star (Burke-Van Ruesen) I'll Be Seeing You (Williamson) I'll Walk Alone (Morris) 	<ol style="list-style-type: none"> Is You or Is You Ain't? (Leeds) Time Waits for No One (Remick) I'll Be Seeing You (Williamson) 	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Amor (Melody Lane) Swinging On a Star (Burke-Van Ruesen) 	<ol style="list-style-type: none"> Swinging On a Star (Bing Crosby) Amor (Bing Crosby) I'll Get By (Harry James-Dick Haymes) 	<ol style="list-style-type: none"> Swinging On a Star (Bing Crosby) Amor (Bing Crosby) I'll Get By (Harry James-Dick Haymes)
August 26	<ol style="list-style-type: none"> Swinging On a Star (Burke-Van Ruesen) I'll Be Seeing You (Williamson) I'll Walk Alone (Morris) 	<ol style="list-style-type: none"> Amor (Melody Lane) Pretty Kitty Blue Eyes (Santley-Joy) Swinging On a Star (Burke-Van Ruesen) 	<ol style="list-style-type: none"> Amor (Melody Lane) Swinging On a Star (Burke-Van Ruesen) I'll Be Seeing You (Williamson) 	<ol style="list-style-type: none"> Swinging On a Star (Bing Crosby) G. I. Jive (Louis Jordan) Is You or Is You Ain't? (Louis Jordan) 	<ol style="list-style-type: none"> Swinging On a Star (Bing Crosby) G. I. Jive (Louis Jordan) Is You or Is You Ain't? (Louis Jordan)
September 2	<ol style="list-style-type: none"> Swinging On a Star (Burke-Van Ruesen) Time Waits for No One (Remick) I'll Walk Alone (Morris) 	<ol style="list-style-type: none"> Is You or Is You Ain't? (Leeds) I Don't Want To Love You (Chelala) Together (Chappell) 	<ol style="list-style-type: none"> I'll Be Seeing You (Williamson) Time Waits for No One (Remick) Swinging On a Star (Burke-Van Ruesen) 	<ol style="list-style-type: none"> Swinging On a Star (Bing Crosby) G. I. Jive (Louis Jordan) You Always Hurt the One You Love (Mills Brothers) 	<ol style="list-style-type: none"> Swinging On a Star (Bing Crosby) G. I. Jive (Louis Jordan) Amor (Bing Crosby)

Among Our

Among our national resources

→we list coal and oil, iron, black dirt and many other materials. Whoever said that self-served music should also be included in the list was a basic thinker. For all over America on any given evening can be found millions of people, to whom the most important part of the evening is the coin-operated phonograph around which they gather.

Popular music never came to flower till this mighty automaton first told the world, a mere decade ago, how much pleasure and how many possibilities were still left in a handful of eccentric pellets spanked against the white background of a music page. There are no pipelines to carry this phonograph music, few wires, and an indefinite right of way—but every day and every night it goes through just as the mails go through, delivered on time and in perfect condition to practically every city, town and hamlet of the country.

Insiders know the importance of the 400,000 phonographs on the outside. A great artist or a great band may sweat all afternoon to make eight cuttings of a musical number that would be a breeze if played in person just once before the largest and richest audience. And only to prove that this artist or

National Resources

this band can be and **must be** better on a record than on a stand! Many a record gets 100,000,000 plays!

The **people** come first, the **thing** second, the **instrument** third. But the *thing*, recorded music, can't do justice to the *people* until the instrument first measures up to the full grandeur of a *national resource*.

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Mills Industries, Incorporated Chicago 39, Illinois

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Helen Couchman, Assistant and Talent Mgr.
Branch Office:
Balino LaMarr, Recording Mgr., 8204 Morton St., Los Angeles, Calif.

Ace Record Company

Home Office:
1219 Broadway, New York 10, N. Y.
Home Office Executives:
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Apollo Records, Inc.

Home Office:
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Home Office Executives:
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Sam Schneider, Vice-President
Ira Berman, Treasurer
Theodore Gottlieb, Secretary

Asch Recordings

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Branch Office:
Shlomo Trading Company, 27 Union Square West, New York 5, N. Y.

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(Formerly the Premier Record Company)
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Gus Alberts, Vice-President

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25th Sterling, Sec. and Vice-President
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Beacon Record Co.

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Home Office Executives:
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Bibletone

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C. B. Slade, Executive Manager
George Shuckley, Musical Director

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Les Schiller, Proprietor

Blue Note Records

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Home Office Executives:
Alfred W. Lion, Proprietor

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Johnny Mercer, President
Glenn Wallis, Vice-President
Lou Schurer, Advertising Manager
Dave Dexter Jr., Promotion and Sales Dept.
Floyd Bittker, Pacific Coast Sales Manager
Paul Weston, Musical Director
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W. A. Valerius, Vice-President
E. E. Oberstein, Secretary
Branch Office:
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Illinois Record Distributors, Inc., 640 N. State Street, Chicago, Ill.
Pitt Record Company, 524 Penn Avenue, Pittsburgh, Pa.
Eli Record Distributors, Inc., 7 West 46th Street, New York

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A-1
A-1 Records of America
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New York 9, N. Y.

Accomp
General Records Division
of Consolidated Records
1000 Broadway
New York 19, N. Y.

Ace
Ace Record Company
1619 Broadway
New York 19, N. Y.

Apollo
Rainbow Music Shops
123 West 125th Street
New York 27, N. Y.

Asch
Asch Recording Studios
117 West 46th Street
New York 19, N. Y.

Atlas
Atlas Record Company
(formerly Premier Record Company)
8848 Sunset Boulevard
Hollywood 46, Calif.

Avalon
Avalon Recording Co.
117 West 48th Street
New York 19, N. Y.

Beacon
Beacon Record Company
331 West 51st Street
New York 19, N. Y.

Bibletone
Bibletone
354 Fourth Avenue
New York 10, N. Y.

Black & White
Black & White Record Co.
2117 Foster Avenue
Brooklyn 10, N. Y.

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RCA-Victor Division
RCA Manufacturing Co., Inc.
Camden, New Jersey

Blue Note
Blue Note Records
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New York 21, N. Y.

Brunswick
Brunswick Records, Inc.
50 West 27th Street
New York 19, N. Y.

Capitol
Capitol Records, Inc.
1483 North Vine Street
Hollywood 20, Calif.

Celebrity
Celebrity Record Company
331 West 51st Street
New York 19, N. Y.

Columbia
Columbia Recording Corp.
1473 Barnum Avenue
Bridgeport 6, Conn.

Comet
Comet, Inc.
420 Lexington Avenue
New York 17, N. Y.

Commodore
Commodore Record Co.
415 Lexington Avenue
New York 17, N. Y.

Concertone
Classic Record Company
7 West 46th Street
New York 19, N. Y.

Continental
Continental Record Company, Inc.
265 West 54th Street
New York 19, N. Y.

(Continued on page 189)

Columbia Recording Corp.

Home Office:
1473 Barnum Avenue, Bridgeport, Conn.

Home Office Executives:
Edward Wallerstein, President
James Hunter, Vice-President
Paul Southard, Vice-President in Charge of Sales
Kenneth S. Baine, Secretary
Charles Washier, Assistant Treasurer and Comptroller

Branch Office:
Columbia Recording Corporation, 799 Seventh Avenue, New York, N. Y.
Columbia Recording Corporation, 6524 Romaine Street, Hollywood, Calif. Andrew J. Schrade, Manager of Hollywood Plant.
Columbia Recording Corporation, 410 N. Michigan Avenue, Chicago, Ill.
Girard D. Ellis

New York Executives:
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Goddard Lieberman, Manager of Masterworks Artists and Repertoire
Art Satherly, Manager of Country Dances, Folk Song and Race Artists and Repertoire
Vincent Lieber, Director of Recording

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Barney Gabler, Vice-President
Julius Gabler, Treasurer
Jack Crystal, Secretary

Continental Record Co., Inc.

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265 West 54th Street, New York, N. Y.
Home Office Executives:
Donald H. Gebor, President
Mrs. Donald H. Gebor, Vice-President
W. A. Timm, Recording Manager

Decca Records, Inc.

Home Office:
50 West 57th Street, New York, N. Y.
Home Office Executives:
Jack Kapp, President
E. P. Stevens Jr., Executive Vice-President
Milton Rackmil, Treasurer
Milton Diamond, Secretary
H. C. Kruse, Sales Manager Eastern Division
Selman C. Schulz, Sales Manager, Midwestern Division
B. N. McCormick, Sales Manager, Southern Division
L. G. Gilman, Sales Manager, Western Division
David Kopp, Director of Recording Studios
Leonard Schneider, Director of Advertising and Sales Promotion
(For a list of Decca branch offices, see Under Decca Distributing Corporation in list of Record Distributors.)

DeLuxe Record Co., Inc.

Home Office:
680 Madison Avenue, Linden, N. J.

Home Office Executives:
S. Braun, President
P. Braun, Treasurer
Joseph Leibowitz, Recording and Talent Manager

Dix Records

Home Office:
8 Broadway, New York 19, N. Y.

Home Office Executives:
Dick Gilbert, President

Excelsior Record Co.

Home Office:
1401 South Gramercy Place, Los Angeles 7, Calif.

Home Office Executives:
Otis Rens, President and General Manager
Margaret C. Rens, Secretary and Treasurer

Exclusive Records

Home Office:
1515 N. Vine Street, Hollywood 28, Calif.

Home Office Executives:
Leon Rens, President and Musical Director

Feature Records

Home Office:
1460 Broadway, New York 16, N. Y.
Home Office Executives:
Thomas M. Kelleher, Manager WOB Recording Division
Herbert W. Schmidt, Manager Feature Records
N. M. Abramson, Director of Artists and Repertoire

Gala Record Co.

Home Office:
Empire State Building, New York 1, N. Y.
(Continued on page 189)

Johnny Mercer
Ella Mae Morse
Andy Russell
Jo Stafford
Freddie Slack
Betty Hutton
Jerry Colonna
Stan Kenton
The Pied Pipers
Martha Tilton
King Cole Trio
Paul Weston
Johnnie Johnston
Bobby Sherwood
Benny Carter
Billy Butterfield
Jack Teagarden
Wingy Manone
Margaret Whiting
The Barries
The Dinning Sisters
Eddie Miller
Tex Ritter
Foy Willing



the newest stars...the latest releases...

America's
**AMAZING MAN
OF MUSIC**

SAXOPHONE-TRUMPET
Stylist

BENNY CARTER
and His
ORCHESTRA ★



Solid

Howard, Washington, D. C.
Royal, Baltimore
Regal, Chicago
Paradise, Detroit
Palace, Cleveland
Apollo, New York



On CAPITOL RECORDS

No. 165

"I'm Lost"

and

"Just a Baby's Prayer"

(At Twilight)

No. 144

"Hurry, Hurry"

and

"Poinciana"

Leaders, sidemen, disk jockeys—in fact all show business on the continent and in America—universally acclaim Benny Carter "the world's leading alto-sax virtuoso."

Perfor

CARLO

9057 Sunset Bl

Direction **GENERA**

New York

BOX OFFICE

TWO NAME ATTRACTIONS
COMBINED FOR A NATION-WIDE
GROSS-BUSTING THEATER TOUR

Loew's State, New York
State, Hartford
RKO, Boston
Palace, Columbia
Temple, Rochester



ROYAL ROCKIN' RHYTHM

The

KING COLE TRIO

Just Concluded 12 Smash
Weeks TROCADERO
Hollywood

On CAPITOL RECORDS

Originators of the No. 1 Juke Box Hit
"Straighten Up and Fly Right"

JUST RELEASED
No. 169

"Gee, Baby, Ain't I Good To You"
and
"I Realize Now"

C.P. MacGREGOR TRANSCRIPTIONS

Motion Pictures

For Columbia:

"SWINGING IN THE SADDLE"
"STARS ON PARADE"

For Universal:

"SEE MY LAWYER"

For Republic:

"PISTOL PACKIN' MAMA"



Management

OS ASTEL

Los Angeles, Calif.

AMUSEMENT CORP.

Los Angeles • Chicago

ROCK-OLA

The Phonograph
of Tomorrow



Today.....

Rock-Ola leadership is proving itself on every battlefield in the world. Wherever the attack rages our men are fighting and winning with Rock-Ola made weapons.

Tomorrow...

Rock-Ola is ready with the "Phonograph of Tomorrow," the finest automatic phonograph that engineering skill can produce. A phonograph that will proudly bear the Rock-Ola crest, the symbol of leadership.

ROCK-OLA

MANUFACTURING CORPORATION

800 NORTH KEDZIE AVENUE • CHICAGO 51, ILLINOIS

RECORD MANUFACTURERS

(Continued from page 184)

Home Office Executives:

Ben Lane, Owner

Gennett Record Division of Starr Piano Co.

Home Office:
South Fifth Street, Richmond, Ind.

Home Office Executives:

Harry Gennett Sr., President
Harry Gennett Jr., General Manager
Art Connor, Production Manager
Joe Davis, Recording Manager and Exclusive Sales Distributor

Grand Record Co.

Home Office:
1615 Broadway, New York 19, N. Y.

Home Office Executives:
W. P. Martens, President

General Records Company, Division of Consolidated Records, Inc.

Home Office:
1000 Broadway, New York 19, N. Y.

Home Office Executives:
Harold S. Reeves, President

Harmonia Records

Home Office:
1323 Broadway, New York, N. Y.

Keynote Recordings, Inc.

Home Office:
532 Fifth Avenue, New York 18, N. Y.

Home Office Executives:
Eric Bernay, President
Harry Linn, Recording
Rube Weinstein, Recording Director

King Record Company

Home Office:
1540 Brewster Avenue, Cincinnati 7, O.

Marli Marden Jazzman Record Shop

Home Office:
6331 Santa Monica Blvd., Hollywood, Calif.

Home Office Executives:

David Stuart, Owner

Muscraft Corporation

Home Office:
40 West 46th Street, New York 19, N. Y.

Home Office Executives:

Paul Finner, President
Oliver Rubin, Vice-President
I. R. Gwirtz, Treasurer

National Records Co.

Home Office:
1841 Broadway, New York 23, N. Y.

Home Office Executives:

Albert B. Green, A. M. Cary, I. B. Green

Peelers Records

Home Office:
1511 W. Pico Blvd., Los Angeles 15, Calif.

Home Office Executives:

Paul Mayer, President
Charles E. Washburn, Recording Director
William Abel, General Sales Manager

Premier Radio Enterprises, Inc.

Home Office:
6331 Locust Street, St. Louis 3, Mo.

Home Office Executives:

H. S. Somson, President
Wilson Exelrod, Vice-President
Dave Ward, Vice-President
J. M. Yawitz, Secretary and Treasurer

RCA-Victor Div. of Radio Corporation of America

Home Office:

Cumdan, N. J.

Departmental Executives:

J. W. Murray, General Manager
W. W. Early, Assistant to General Manager
J. L. Hallstrom, Merchandise Manager
H. M. Williams, Advertising Manager
P. B. Walker, Popular Artists and Repertoire
Herbert Hendler, Popular Artists and Repertoire
Lou Martin, Popular Artists and Repertoire
Macklin Marrow, Red Seal Artists Director
Constance Hoop, Director of Red Seal Artist Relations
W. A. Rush, Hollywood Artist Representative
Richard Gilbert, Red Seal Artists and Repertoire

Branch Offices and Studios:

Victor Record Dept., 1444 RCA Bldg., 30 Rockefeller Plaza, New York, N. Y.
Victor Record Dept., NBC Bldg., Sunset Boulevard and Vine Street, Hollywood, Calif.
RCA-Victor Division of Radio Corporation of America, 1016 North Sycamore Boulevard, Hollywood, Calif.
RCA-Victor Division of Radio Corporation of America, 445 North Lake Shore Drive, Chicago, Ill.

Regional Managers:

M. F. Blakelee, Regional Manager, Radio Corporation of America, RCA-Victor Division, 411 8th Avenue, New York

RECORD LABELS AND RECORD COMPANIES

(Continued from page 184)

Criticism

Capitol Records, Inc.
1483 North Vine Street
Hollywood 28, Calif.

Dreca

Dreca Records, Inc.
50 West 57th Street
New York 19, N. Y.

De Luxe

De Luxe Record Company
1130 St. George Avenue
Linden, N. J.

Dix

Dick Gilbert
1540 Broadway
New York 19, N. Y.

Elite

Classic Record Company
7 West 46th Street
New York 19, N. Y.

Excelsior

Excelsior Record Company
3661 Gramercy Place
Los Angeles 1, Calif.

Exclusive

Exclusive Record Company
1870 W. Washington Blvd.
Los Angeles 1, Calif.

Feature

WOH Recording Studios
1440 Broadway
New York 18, N. Y.

Gala

Gala Record Company
350 Fifth Avenue
New York 1, N. Y.

General

General Records Division
of Consolidated Records
1000 Broadway
New York 19, N. Y.

Gennett

Gennett Records
South First Street
Richmond, Ind.

Grand

Grand Record Company
1618 Broadway
New York 19, N. Y.

Harmonia

Harmonia Records Corp.
1323 Broadway
New York 1, N. Y.

Hit

Classic Record Company
7 West 46th Street
New York 19, N. Y.

Jazz Information

Commodore Record Co.
415 Lexington Avenue
New York 17, N. Y.

Jazz Man

Dave Stuart & Marilyn Morden
6331 Santa Monica Blvd.
Hollywood, Calif.

Juke Box

United Record Company
2304 West Seventh Street
Los Angeles 5, Calif.

Keynote

Keynote Recordings, Inc.
532 Fifth Avenue
New York 18, N. Y.

King Record Co.

1540 Brewster Ave.
Cincinnati, O.

King Solomon

Savoy Record Company
58 Market Street
Newark 1, N. J.

Liberty

Music Shoppe
450 Madison Avenue
New York 22, N. Y.

Muscraft

Muscraft Corporation
40 West 46th Street
New York 19, N. Y.

(Continued on page 190)

Harold M. Winters, Regional Manager, Radio Corporation of America, RCA-Victor Division, 718 Keith Bldg., Cleveland, O.

D. J. Pina, Regional Manager, Radio Corporation of America, RCA-Victor Division, 589 E. Illinois Avenue, Chicago 11, C. A. LeHar, Acting Regional Manager, Radio Corporation of America, RCA-Victor Division, 170 9th Street, San Francisco 3, Calif.

J. W. Coeks, Regional Manager, Radio Corporation of America, RCA-Victor Division, 530 Citizens and Southern Bank Bldg., Atlanta 3, Ga.

Regis Record Co.

Home Office:
102 Prince Street, Newark 3, N. J.

Home Office Executives:

Irving Berman, Owner-President
Mildred Berman, Treasurer

Rodeo Records

Home Office:
1311 W. Pico Blvd., Los Angeles 15, Calif.

Home Office Executives:

Paul Mayer, President
Charles E. Washburn, Recording Director
William Abel, General Sales Manager

Savoy Record Co.

Home Office:
58 Market Street, Newark, N. J.

Home Office Executives:

Bernie Lubinsky, President and Treasurer
Charles Mann, Vice-President and Secretary
Henry Allen, Sales Manager

Scandinavia Records

Home Office:
625 Lexington Avenue, New York 22, N. Y.

Home Office Executives:

Edwin Jari, Owner

Session Record Shop

Home Office:
125 N. Wells Street, Chicago 4, Ill.

Home Office Executives:

William P. Featheringill, President
Evelyn Featheringill, Secretary-Treasurer
David Walker Bell, Vice-President

Seva Record Corporation

Home Office:
45 East 49th Street, New York 17, N. Y.

Home Office Executives:

Joseph Kupitzyk
Seva Poulsen

Sonora Radio & Television Corporation

Home Office:
295 N. Hoyne Avenue, Chicago, Ill.

Branch Offices and Studios:

730 Fifth Avenue, New York, N. Y.

Home Office Executives:

Joe Gent, President
Elw. L. Harris, Sales Manager
Herbert S. Hall, Sales Promotion Manager
M. Reubens, Recording Director

Branch Office Executives:

Elw. L. Harris, President
Herbert S. Hall, Vice-President

Sonora Record Company

Home Office:
77 W. Washington Blvd., Chicago, Ill. Room No. 1809

Home Office Executives:

Joe Gent, President and General Manager
M. Reubens, Recording Director

Standard Phono Co.

Home Office:
109 West 23d Street, New York 11, N. Y.

Branch Office:

1540 Vine Street, Hollywood 28, Calif.

Home Office Executives:

Titus Demetriades, Proprietor
Joseph Scovel, General Manager
Alexander Bard, Sales Manager
Doris Deller, Advertising Manager

Stim-Lee Records

Branch Office:
1601 Broadway, New York 19, N. Y.

Home Office Executives:

David Roth
Seymour Lee

United Record Co.

Home Office:
2304 West 7th Street, Los Angeles 5, Calif.

Home Office Executives:

Arthur M. Ruge, Recording Director
Benjamin O. Seigel, Sales Manager

Neale Wrightman Publishers

Home Office:
30 West Washington Street, Chicago, Ill.
Home Office Executives:
Neale Wrightman, President
L. M. Wrightman, Secretary-Treasurer

RECORD DISTRIBUTORS

List includes main offices of record manufacturers which do not have distributors. Note key for each label carried by these distributors. For names of artists who record for these labels see page 193.

Key to records carried by distributors:

A—A-1 Records
ACO—Acompa
AP—Apollo
AS—Asch
AT—Atlas
AV—Avian
BE—Beacon

BL—Bible Note
BLU—Blue Note
BLW—Black & White
BR—Brunswick
CA—Capitol
CD—Commodore
CE—Celebrity

CL—Climax
CN—Continental
CO—Columbia
CT—Comet
DE—Decca
DI—Dixie
EX—Excelsior

E—Exclusive
F—Feature
G—Gala
GE—Genett
GEN—General
GR—Grand
H—Harmonia
HI—Hit

J—Jazz Man
K—Keynote
M—Musicraft
NA—National
OK—Okeh
P—Premier
PE—Peerless

R—Regis
RO—Rodeo
S—Standard
SA—Savoy
SC—Scandinavia
SE—Seva
V—Victor
WK—Wrightman

SN—Session
SO—Sonora
ST—Stan Lee
STI—Stinson
U—United
V—Victor
WK—Wrightman

ALABAMA

Birmingham
Decca Distributing Corp.
(D-BR)
1518 3rd Ave., N.
R. F. McDavid Co.
(V-BLU-S)
2104 First Ave.
Watts-Newsome Co.
(CO-OK)
1705 First Ave. No.

ARIZONA

Phoenix
Albert Mathias & Co.
(CO-OK)
305 E. 2nd Ave.

ARKANSAS

Little Rock
Gunn Distributors
(V-BLU-S)
910 E. 3rd St.

CALIFORNIA

Hollywood
Atlas Record Co. (AT)
8846 Sunset Blvd.
Capitol Records Dist. Co., Inc. (CA)
1483 Vine St.
Excelsior Record Co. (EX)
1661 So. Gramercy Ave.
Marlin Marden Jazzman
Record Shop (J)
6331 Santa Monica Blvd.

Long Beach
Long Beach Cigarette Services (DB)
1320 Gaviota Ave.

Los Angeles

Decca Distributing Corp.
(D-BR)
1861 Cordova St.
Jack Gutshall (E)
1870 W. Washington St.
Leo J. Meyberg Co.
(V-BLU-S)
2027 R. Figueroa St.
Pacific Allied Products Co. (AB)
614 W. 6th St.
Peerless Discos Co. (PE)
1511 W. Pico Blvd.
Rodeo Records Co. (RO)
1511 W. Pico Blvd.
Ray Thomas Co. (CO-OK)
1601 S. Hope St.
United Record Co. (U)
2027 W. 7th St.
Gordon E. Wilkins, Inc. (G-BI)
354 N. San Pedro St.

San Francisco

1518 Buford Co. (CO-OK)
425 2d St.
Decca Distributing Corp.
(D-BR)
528 9th St.
Kaempfer & Barrett, Inc. (G-BI)
246 S. Van Ness St.
Leo J. Meyberg Co.
(V-BLU-S)
70 10th St.

COLORADO

Denver
Decca Distributing Corp.
(D-BR)
1708 16th St.
Henric & Bolthoff Mfg. & Supply Co. (G-V-BLU-S)
1638 17th St.

B. K. Sweeney Electrical Co.
(CO-OK)
1601 23d St.

CONNECTICUT

Hartford
Decca Distributing Corp.
(D-BR)
50 Whittop St.
Empire Trading Co. (AS)
32 Allyn St.
Post & Lester (V-BLU-S)
10 Chestnut St.
Stern & Co. (CO-OK)
21 Chapel St.

WASHINGTON, D. C.

Decca Distributing Corp.
(D-BR)
32 "O" St. N. W.
Southern Wholesalers
(V-BLU-S)
1519 "L" St. N. W.

FLORIDA

Jacksonville
Cain & Bultman, Inc.
(CO-OK)
505 W. Adams St.
Decca Distributing Corp.
(D-BR)
202 Riverside Ave.
Major Appliances, Inc.
(G-V-BLU-S)
474 Riverside Ave.
Miami Dixie Music Co.
(AT)
701 N. Miami St.

GEORGIA

Atlanta
Capitol Records Dist. Co., Inc. (CA)
427 Peachtree St. N. W.
Decca Distributing Corp.
(D-BR)
72 Central Ave. S. W.
Hopkins Equipment Co.
(CO-OK)
416 Peachtree St. N. W.
The Yancey Co. (V-BLU-S)
346 Peachtree St. N. W.

ILLINOIS

Chicago
J. P. Berd (BI-SO-CN-G)
M-57T-AS-P
414 S. Franklin St.
Capitol Records Dist. Co., Inc. (CA)
322 N. Michigan Blvd.
Decca Distributing Corp.
(D-BR)
22 W. Hubbard St.
Decca Distributing Corp.
(D-BR)
1506 S. Michigan Ave.
Illinois Record Distributors, Inc. (IH)
640 N. State St.
RCA Victor Distributors
(V-BLU-S)
445 N. Lake Shore Dr.
Sampson Electric Co.
(CO-OK)
2501 S. Michigan Ave.
Session Record Shop (SN)
125 N. Wells St.
Sonora Radio & Television Corp. (SO)
328 N. Hoyne Ave.
Neale Wrightman Publisher (WR)
30 West Washington St.

RECORD LABELS AND RECORD COMPANIES

(Continued from page 189)

National
National Records Co.
1841 Broadway
New York 23, N. Y.
Odicon
Decca Records, Inc.
30 West 57th Street
New Jersey 19, N. Y.

Okch
Columbia Recording Corp.
1475 Barons Avenue
Bridgeport 3, Conn.

Peerless
Peerless Record Company
1511 West Pico Boulevard
Los Angeles 15, Calif.

Premier
Premier Radio Enterprises, Inc.
3033 Locust Street
St. Louis 9, Mo.

Regis
Regis Record Company
162 Prince Street
Newark, N. J.

Rodeo
Rodeo Record Company
1511 West Pico Boulevard
Los Angeles 15, Calif.

Savoy
Savoy Record Company
58 Market Street
Newark 1, N. J.

Scandinavia
Scandinavian Music House
625 Lexington Avenue
New York 22, N. Y.

Session
Session Record Shop
128 North Wells
Chicago 6, Ill.

Seva
Seva Record Company
45 East 49th Street
New York 17, N. Y.

Signature
Asch Recordings
117 West 46th Street
New York 19, N. Y.

Sonora
Sonora Radio & Television Corporation
325 North Hoyne Avenue
Chicago 12, Ill.

Standard
Standard Photo Company
163 West 23d Street
New York 11, N. Y.

Stan-Lee
Stan-Lee Records
1097 Broadway
New York 19, N. Y.

Standard
Asch Recording Studios
117 West 46th Street
New York 19, N. Y.

Victor
RCA-Victor Division
RCA Manufacturing Co., Inc.
Camden, N. J.

Wrightman
Wrightman Records Co.
30 West Washington Street
Chicago, Ill.

Peoria
Krus Radio & Electric Co.
(V-BLU-S)
707 Main St.

INDIANA

Indianapolis
Kiefer-Stewart Co.
(V-BLU-S)
141 W. George St.
Rodefeld Co. (CO-OK)
128 Kentucky Ave.
Richmond, Joe Davis (GE)
South First St.

IOWA

Davenport
Midwest-Timmermann Co.
(V-BLU-S)
114-116 Western Ave.

Des Moines
The Roycraft Iowa Co.
(CO-OK)
1326 Walnut St.

Sioux City
D. K. Barker Co.
(V-BLU-S-G)
606 Pierce St.

KENTUCKY

Louisville
Excelsior Appliances Dist. of Ky. (CO-OK)
1601 S. First St.
Smith Distributing Co.
(V-BLU-S)
831 E. Broadway

LOUISIANA

New Orleans
Decca Distributing Corp.
(D-BR)
517 Canal St.
Electrical Supply Co.
(V-BLU-S)
201 Magazine St.
Walthers Bros. Co. (CO-OK)
714-30 Howard Ave.

Shreveport
Interstate Electric Co.
(V-BLU-S)
4200 Forest Park Blvd.

MAINE

Portland
Custey & Allen (V-BLU-S)
403 Fore St.
Farrar-Brown Co. (CO-OK)
492 Forest Ave.

MARYLAND

Baltimore
D. & H. Distributing Co.
(V-BLU-S)
202 S. Pulaski St.
Nelson & Co. (AS-CN)
1000 S. Linwood Ave.
Joseph M. Zamoliski Co.
(V-BLU-S)
110 S. Paca St.

MASSACHUSETTS

Boston
Columbia Wholesalers, Inc.
(CO-OK)
584 Commonwealth Ave.
Decca Distributing Corp.
(D-BR)
110 Cummington St.

Brookline
New England Record Distributors, Inc. (HI)
175 Army St.

Cambridge
The Eastern Co. (V-BLU-S)
620 Memorial Drive

Springfield
Western Mass. Distributing Co. (V-BLU-S)
1 Belmont Ave.

MICHIGAN

Detroit
Allied Music Sales (AS-BI)
3112 Woodward Ave.
Buhl Sons Co. (CN)
Foot of Adair St.
Decca Distributing Corp.
(D-BR)
23 Erskine St.
Philco Distributors, Inc.
(CO-OK)
1627 W. Fort St.
RCA Victor Distributing Corp. (V-BLU-S)
600 S. Jefferson St.
Grand Rapids
Buhl Sons Co. (CN)
246 Grandville Ave. S. W.

MINNESOTA

Minneapolis
Decca Distributing Corp.
(D-BR)
17-19 E. Hennepin Ave.
F. C. Hayer Co. (V-BLU-S)
300 Washington St. Ne.
Murray M. Kirschbaum (EC)
200 11th Ave. S.
The Roycraft Co. (CO-OK)
1625 Hennepin Ave.

MISSOURI

Kansas City
Decca Distributing Corp.
(D-BR)
414 Main St.
Federal Distributing Co. (CO-OK)
1717 Walnut Street
RCA-Victor Distrib. Corp. (V-BLU-S)
705 E. 18th St.

St. Louis
The Artophone Corp.
(CO-OK)
4200 Forest Park Blvd.
Decca Distributing Corp.
(D-BR)
1918 Washington Ave.
Fennell M. Supply Co. (V-BLU-S)
26 S. 8th St.
Premier Radio Enterprises (P)
3033 Locust St.

MONTANA

Billings
Northwestern Auto Supply
(V-BLU-S)
420 N. Broadway

NEBRASKA

Omaha
Omaha Appliances Co.
(CO-OK)
18th St. & St. Marys Ave.

NEW JERSEY

Linden
DeLuxe Record Distributing Co. (DB)
1130 St. George Ave.

(Continued on page 192)

Working for You...

The GREATEST NAMES in SHOW BUSINESS

SOUNDIES Musical Movies offer you the "pulling power" of the greatest artists of our times—famous singers, dancers and comedians . . . well-known "name bands" . . . as well as outstanding hit tunes. These are professionally made, highly entertaining films that are ideal for ALL motion picture machines.

A Sound Post-War Investment

The time is ripe to take full advantage of this top form of coin-operated amusement . . . a post-war source of revenue that will sweep the country in even greater bounds than at present. Prepare now! Write today—let us know what type of machines you are operating.



Some of the SOUNDIES Tunes
That Have Made the "HIT
PARADE"

- ★ *Swinging on a Star* ★ *Amor*
- ★ *Is You Is or Is You Ain't?*
- ★ *I'll Be Seeing You* ★ *G. I. Jive*
- ★ *An Hour Never Passes*
- ★ *It's Love, Love, Love* ★ *Poinciana*
- ★ *Goodnight, Wherever You Are*
- ★ *Pistol Packin' Mama* ★ *My Ideal*

Soundies
MUSICAL
MOVIES

All films in our
library are ap-
proved by City
and State Cen-
sorship boards.

PARTIAL LIST OF "SOUNDIES" ARTISTS

Marilyn Maxwell
Alan Ladd
The Mills Brothers
Gaiutra Niesen
Buddy Rogers
Ella Fitzgerald
Benny Fields
Barbra Minevitch
Ginny Simms
Bill Robinson
The King Sisters
Georgia Carroll
Henny Youngman
Willie Howard
Luba Molina
Barry Wood
Maxine Sullivan
Jackie Gleason
Solly Rand
Morton Downey
Cliff Edwards
Connie Haines
Gene Austin
Eddie Peabody
Katharine Dunham
Dancers
Donna Drake
Fifi D'Orsey
Cliff Nazarra
Lina Roney
Dick Todd
Helen O'Connell
Bob Eberly
Carmen D'Antonio
Maurice Rocco
Eleanor French
Hoagy Carmichael
Joy Hedges
The Egan Boys
Johnny Downs
Merriel Abbott
Dancing Girls

PARTIAL LIST OF "SOUNDIES" ORCHESTRAS

Cab Calloway
Charlie Spivak
Jimmy Dorsey
Les Brown
Louis Armstrong
Eddy Howard
Alvin Karp
Louis Jordan
Count Basie
Bob Chester
Roy Noble
Duke Ellington
Ted Flato
Ozzie Nelson
Spike Jones and
His City Slickers
Wingy Manone
Jan Garber
Larry Clinton
Shep Fields
Vincent Lopez
Johnny Long
Stan Kanton
Henry King
Del Casino
Will Bradley
Skinny Ennis

SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.

209 WEST JACKSON BLVD.

CHICAGO 6, ILLINOIS

RECORD DISTRIBUTORS

Continued from page 190.

NEWARK

Deca Distributing Corp. (D-BR)
49 Edison Pl.
Kircb-Radio Co., Inc. (V-BL-U-S)
422 Elizabeth Ave.
E. B. Latham & Co. (CO-OK)
1010 Broad St.
Regis Record Co. (R)
162 Prince St.
Savoy Record Co. (SA)
58 Market St.

NEW YORK

Albany
Rockin Bros., Inc. (CO-OK)
351 Central Ave.
Tri-State Distributors (V-BL-U-S)
94 Hudson Ave.

BUFFALO

Bickford's of Buffalo (V-BL-U-S)
727 Main St.
Deca Distributing Corp. (D-BR)
1233 Main St.
Western Merch. Dist., Inc. (CO-OK)
198 Franklin St.

BROOKLYN

Deca Distributing Corp. (D-BR)
692 Pacific St.

NEWBURGH

Shapiro Sporting Goods (V-BL-U-S)
90 Broadway

NEW YORK

A-1 Records of America (A)
600 5th Ave.
Earl Feinberg (BL-CL)
17-19 Union Square West
Beacon Record Co. (BE-CE)
331 W. 51st St.
Blue Note Records (BL)
787 Lexington Ave.
Bruno-New York, Inc. (V-BL-U-S)
480 W. 34th St.
Capitol Records Dist. Co. (CA)
225 W. 57th St.
Comet, Inc. (CT)
420 Lexington Ave.
Commodore Music Shop (BLW)
130 E. 42d St.
Commodore Record Co. (CD)
415 Lexington Ave.
Continental Record Distributing Co. (CN)
265 W. 54th St.
Deca Distributing Corp. (D-BR)
615 W. 54th St.
Favorite Mfg. Co. (G)
105 E. 12th St.
General Record Co. (GEN-ACO)
Div. of Consolidated Record, Inc.
1800 Broadway
Dick Gilbert (DI)
1540 Broadway
Harmonia Distributing & Publishing Co. (H)
1328 Broadway
Hit Record Distributors, Inc. (HI)
7 W. 46th St.
Interstate Music Supplies Co. (BI-AS)
1328 Broadway
Keynote Recordings, Inc. (K)
522 8th Ave.

Melody Record Supply Co. (BI-AV-OR)
314 W. 52d St.
Modern Sales Music Co. (ST)
455 W. 45th St.
Musicraft Corp. (M)
40 W. 48th St.
National Disc Sales, Inc. (A)
1841 Broadway
Rainbow Music Shop (AP)
102 W. 125th St.
Seaboard Distributors, Inc. (CN)
8 E. 46th St.
Sava Record Corp. (SE)
45 E. 49th St.

Stinson Trading Co. (AS)
27 Union Square West
Times Appliance Co. (CO-OK)
40 E. 29th St.
WOR Recording Studios (P)
1440 Broadway

SYRACUSE

Morris Distributing Co. (V-BL-U-S)
412 S. Clinton St.
Onondaga Supply Co. (CO-OK)
353 E. Onondaga St.
253 E. Onondaga St.

NORTH CAROLINA

Charlotte
Deca Distributing Corp. (D-BR)
213 W. Palmer St.
Southern Bearings & Parts Co. (CO-OK)
315 N. College St.
Southern Radio Co. (V-BL-U-S)
1201 W. Morehead St.

OHIO

Cincinnati
Deca Distributing Corp. (D-BR)
105 E. 3d St.

Schwartz Electric Co. (V-BL-U-S)
321 Sycamore St.
Tri-State Dist. Corp. (CO-OK)
817 Main St.

CLEVELAND

Capitol Records Dist. Co., Inc. (CA)
104 Clair St. N. W.
Cleveland Radioelectrics Inc. (V-BL-U-S)
Deca Distributing Corp. (D-BR)
745 W. Superior Ave.
Paul Reiner
Music Distributing Co. (BLW-BI-AS-CN-AC)
1408 W. 9th St.
Strong, Carlisle & Hammond Co. (CO-OK)
1392 W. 3d St.

COLUMBUS

Bennett Radio Co. (CO-OK)
211 N. 4th St.
Hughes Peters Electric Co. (V-BL-U-S)
111 Long St.

TOLEDO

Buhl Sons Co. (CN)
1001 Monroe St.

OKLAHOMA

Oklahoma City
Deca Distributing Corp. (D-BR)
710 N. W. 2d St.
Dulaney Distributing Co. (V-BL-U-S)
834 N. W. 2d St.
Miller Jackson Co. (CO-OK)
113 E. California Ave.
OREGON
Portland
Harper Meggee, Inc. (V-BL-U-S-G)
N. W. 15th & Irving
Sunset Electric Co. (CO-OK)
N. W. 10th & Gilson Sts.

PENNSYLVANIA

Harrisburg
D. & H. Distributing Co. (V-BL-U-S)
311 S. Cameron St.

PHILADELPHIA

Deca Distributing Corp. (D-BR)
751 Arch St.
Motor Parts Co. (CO-OK)
129 N. Broad St.
H. Royer Smith Co. (G)
10th & Walnut Sts.
Raymond Rosen & Co. (V-BL-U-S)
32d & Walnut Sts.

PITTSBURGH

Deca Distributing Corp. (D-BR)
925 Penn Ave.
Hamburg Bros. (V-BL-U-S-G)
305 Penn Ave.
Ludwig Hommel & Co. (CO-OK)
600 3d Ave.
Pitt Record Co. (HI)
524 Penn Ave.

RHODE ISLAND

Providence
Eddy & Co. (V-BL-U-S)
23 Broad St.
Simona Distributing Co. (CO-OK)
17 Lyman St.

TENNESSEE

Knoxville
O. M. McClung & Co. (V-BL-U-S)
P. O. Box 991
Memphis
Deca Distributing Corp. (D-BR)
632 Madison Ave.
McGregor's, Inc. (V-BL-U-S)
1071 Union Ave.
Woodson & Bozeman, Inc. (CO-OK)
482 Union St.

TEXAS

Dallas
Adelta Co. (V-BL-U-S-G)
1900 Cedar Springs
Capitol Records Dist. Co., Inc. (CA)
1500 Young St.

Deca Distributing Corp. (D-BR)
508 Park Ave.
Southwestern Co., Inc. (CO-OK)
1719 N. Harvard St.
El Paso
Albert Mathias & Co. (CO-OK)
113 S. Mesa St.
W. G. Wais Co. (V-BL-U-S)
500 San Francisco St.

HOUSTON

Crumpacker-Covington Co. (CO-OK)
Hamilton & Canal St.
Deca Distributing Corp. (D-BR)
1212 Franklin Ave.
Straus-Frank Co. (V-BL-U-S)
1818 Fannin St.

SAN ANTONIO

Deca Distributing Corp. (D-BR)
512 5th Ave.
Southern Equipment Co. (CO-OK)
419 S. St. Mary St.
Star Novela Co. (DE)
Presa & Nueva Sts.
Straus-Frank Co. (V-BL-U-S)
301 S. Flores St.

UTAH

Salt Lake City
Pint Distributing Co. (CO-OK)
515 W. 2nd South
S. A. Ross (CN)
50 E. 4th South St.
Salt Lake Hardware Co. (V-BL-U-S)
105 N. 3rd St. West

VERMONT

Burlington
Vermont Hardware Co. (V-BL-U-S)

VIRGINIA

Richmond
Benjamin T. Crump Co., Inc. (CO-OK)
1214 E. Franklin St.
Deca Distributing Corp. (D-BR)
5th & Cary Sts.
Wyatt-Cormick, Inc. (V-BL-U-S-BI)
Grace at 14th St.

WASHINGTON

Seattle
Deca Distributing Corp. (D-BR)
5133 Western Ave.
Harper Meggee, Inc. (V-BL-U-S-G)
980 Republican St.
Radio Products Sales Co. (BI)
500 Westlake North

WEST VIRGINIA

Charleston
Charleston Electrical Supply Co. (CO-OK)
914 Kanawha St.

HUNTINGTON

Van Zandt Supply Co. (V-BL-U-S)

WISCONSIN

Milwaukee
Deca Distributing Corp. (D-BR)
911 N. Market St.
Radio Specialty Co. (CO-OK)
839 North Broadway
Taylor Electric Co. (V-BL-U-S)
112 N. Broadway

CANADA

Montreal, Que.
The Compo Co., Ltd. (D-BR)
131-141 18th Ave.
Lachine
Snl-Dor Radioelectric, Ltd. (BI-AS-SC)
455 Craig St., W.

BEST SELLING RACE RECORDS

SONG	ARTISTS	WEEKS RECORD WAS BEST SELLER
All for You (Capitol 139)	King Cole Trio	Nov. 20, Dec. 4, 1943
A Slip of the Lip (Victor 20-1547)	Duke Ellington	Sept. 25, 1943
Cow-Cow Boogie (Deca 18687)	Ink Spots & Ella Fitzgerald	March 25, 1944
Do Nothin' Till You Hear De From Me (Victor 20-1547)	Duke Ellington	Jan. 15, Jan. 29, Feb. 5, Feb. 12, Feb. 19, Feb. 26, March 4, March 18, 1944
Don't Cry, Baby (Bluebird 30-0813)	Erskine Hawkins	Sept. 4, Sept. 11, Sept. 18, Oct. 9, Oct. 16, Oct. 23, Oct. 30, Nov. 6, Nov. 13, Nov. 27, Dec. 11, 1943
G. I. Jive (Deca 8859)	Louis Jordan	Jan. 22, July 15, July 22, July 29, Aug. 5, Aug. 12, Aug. 26, 1944
Hamp's Boogie Woogie (Deca 18813)	Louie Hampton	Sept. 2, 1944
Main Stem (Victor 20-1556)	Duke Ellington	April 1, April 8, April 22, May 6, 1944
Sentimental Lady (Victor 20-1528)	Duke Ellington	Oct. 2, 1943
Shoo-Shoo Baby (Capitol 143)	Ella Mae Morse	Dec. 18, 1943; Jan. 1, Jan. 8, 1944
Solo Flight (Columbia 36684)	Benny Goodman	March 11, 1944
Straighten Up and Fly Right (Capitol 154)	King Cole Trio	April 29, May 13, May 20, May 27, June 3, June 10, June 17, June 24, July 1, July 8, 1944
Sweet Slumber (Deca 18589)	Lucky Millinder	Dec. 25, 1943
Till Then (Deca 18598)	Mills Brothers	Aug. 10, 1944
When My Man Comes Home (Deca 8855)	Buddy Johnson	April 15, 1944

POPULAR RECORDING ARTISTS AND THE LABELS FOR WHICH THEY RECORD

A

Abbott, Jerry—Standard Popular
Acuff, Roy—Okeh Folk Tunes
Adder, Larry—Decca Personality Series
Aiden, J. Edkins—Bluebird
Allen, Rosalie—De Luxe Swing-Billy
Allen, Shorty—Savoy Hot Swing
Almanac Singers, The—General Folk
Alphabetical Four—Decca Race
Alvin, Danny—Blue Note & Session
Amaya, Carmen—Decca Personality Series
Ambrose, Bert—Decca Popular
American Square Dance Group—Decca Popular
Ammons, Albert—Blue Note & Commodore & Victor Popular
Anderson, Ivy—Exclusive
Andrews Sisters—Decca Popular & Personality Series
Apollon, Dave—Decca Popular
Armer, Kay—Decca Popular
Armstrong, Lil—Decca Popular Race
Brunswick Collier's Series
Armstrong, Louis—Decca & Columbia Popular
Arno's Gypsy Caravan—Continental International
Arvieu, Juan—Columbia Popular & Victor International
Astaire, Fred—Decca & Columbia Popular
Auld, George—Apollo
Auri, Gene—Okeh Folk Tunes
Aviles, Hernandez—Victor International
Ayres, Mitchell—Bluebird Popular

B

Bandola Lusa—Decca Popular
Bagelman Sisters—Victor International
Baker, Belle—Gala Popular
Baker, Don—Columbia & Continental
Foglar & General Records Classical
Baker, Kenny—Decca Popular and Personality
Baker, Maxwell Orchestra—Stan-Lee Popular
Banks, Bunny—Savoy
Barbosa, Castro—Victor International
Barefield, Eddie—Savoy Hot Swing
Barfield, Johnny—Bluebird Folk Tunes
Barksdale, Everett—Blue Note
Barnet, Charlie—Decca Popular & Bluebird Popular
Barrie, Gracie—Premier Popular
Barry, Sylvia—Feature Popular
Barry Sisters—Hit & Standard Popular
Continental Classical
Bar-X Cowboys—Bluebird Folk Tunes
Basie, Count—Columbia & Decca Popular
Bauer, Harold—Victor Classical
Baum, Karl—Columbia Masterworks
Best-Sidney—Bluebird & Victor Popular
and Blue Note
Becmer, Denny—Savoy Hot Swing
Bennett-Richard Dyer—Keynote Popular
Bennett, Russell—Sonora Popular
Berry, Chu—Commodore
Berry, Emmet—Savoy Hot Swing
Beyers, Bernice—Stan-Lee Popular
Big Bill—Okeh Race
Big Joe & His Rhythm Band—Bluebird Race Tunes
Big Maceo (Maceo Merriweather)—Bluebird Race Tunes
Bigard, Barney—Bluebird Popular
Blair, Jimmy—Standard Popular
Bohemians, The—Victor International
Bolar, Abe—Blue Note
Bond, Johnny—Okeh Folk Tunes
Boone, Chester—Decca Sepia
Boone, Beas—Decca Sepia
Boze, Sterling—Black & White Jazz
Boswell, Connie—Decca Popular
Boswell Sisters, The—Brunswick & Decca Popular
Boyd, Bill & His Cowboy Ramblers—Bluebird Folk Tunes

Bradley Will—Columbia Popular
Bradshaw, Tiny, Orchestra—Regis Popular
Brandelius, Harry—Victor International
Brandwynne, Nat—Decca Popular
Britto, Phil—Musicraft Popular
Britt, Elton—Bluebird Folk Tunes
Brooks, Jerry—Avalon
Brooks, Joan—Musicraft Popular
Broozey, Willie (Big Bill)—Okeh Race
Brown, Anne—Decca Personality
Brown, Les—Columbia Popular
Brown, Pete—Session & Savoy Hot Swing
Bruce, Carol—Decca Popular
Bruner, Cliff—Decca Folk Tunes
Brunis, George—Commodore
Bryant, Glenn—Decca Personality
Bryer, Dick—Musicraft Popular
Bryon, George—General Popular
Buckeye Orchestra—Victor International
Bunn, Teddy—Blue Note
Bura Gypsy Orchestra—Victor International
Burke, Ceelle—Capitol Race Tunes & Exclusive
Buschell, Garvin—A-1 Popular
Bushkin, Joe—Commodore
Butterfield, Billy—Asch, Capitol & Savoy Popular
Butterfield, Erskine—Decca Popular & Sepia
Byss, Don—Asch & Savoy Hot Swing

C

Calder, Crane—Musicraft Popular
Calloway, Cab—Columbia Popular & Brunswick
Canaro, Francisco—Decca Hispana
Candle Lighters—Standard Popular
Canova, Judy—Okeh Folk Tunes
Capo, Bobby—Decca Hispana
Carle, Frankie—Columbia Popular
Carlisle Brothers—Decca Folk Tune & Bluebird Folk
Carlisle, Kitty—Decca Personality Series
Carmen Jones Cast, Chorus & Orchestra—Decca Personality Series
Carney, Harry—Apollo & Blue Note
Carney, Uncle Don—Sonora Popular
Carroll, Bob—Capitol Popular
Carste, Hans—Victor International
Carier, Benny—Capitol Popular & Commodore
Cary, Dick—Black & White Jazz
Casceres, Ernie—Savoy Hot Swing
Casey, Al—Asch, Apollo & Savoy Popular
Casey, Bob—Black & White Jazz
Cassell, Pete—Decca Folk Tune
Castle, Lee—Columbia Popular
Caltet, Sid—Apollo, Blue Note, Commodore & Savoy Hot Swing
Cats & The Fiddle—Bluebird Race Tunes
Cavall, Jean—Standard Popular
Cavallaro, Carmen—Decca Popular
Charloeters, The—Columbia Popular
Chase, Frank—Gala Popular
Chatman, Christine—Decca Sepia
Chase, Bob—Bluebird & Hit Popular
Chor Airs Chorus—Victor International
Choralists—Savoy Spiritual
Christian, Charlie—Blue Note
Christine & The Rangers—Decca Folk Tunes
Chuck Wagon Gang—Okeh Folk Tunes
Churchill, Savannah—Capitol Popular
Clark, Buddy—Columbia Popular
Class, Red—Blue Note & Signature & Black, White Jazz
Clark, Tiny—Asch
Clayton, Doc—Bluebird Race
Cloister Bells—Decca Popular
Cole, Cory—Savoy Hot Swing
Cole, J. (Jueben)—Savoy Hot Swing
Cole Trio, King—Capitol Popular & Decca Sepia & Atlas Popular
Coleman, Bill—Asch & Commodore
Colquhoun, Pedro—Victor International
Collins, Joe—Decca Popular
Collins, Shad—Savoy Hot Swing
(Continued on page 194)

THE NATION'S OWN



and his

"KASSELS IN THE AIR"

... on RECORDS

Year after year music loving record fans have been putting their nickels in the Art Kassel slot on juke boxes all over America.

WHY? Because Art Kassel's tuneful music is smooth and rhythmic today as always.

Because Art Kassel has made musical friends all over the nation with 18 years of radio, personal appearance and recording engagements.

Because the nation's own Art Kassel is keeping his old musical friends and making new ones from coast to coast with his melodious *Hit Records*.

Enjoy these 8 Art Kassel HIT Recordings Now!

- Come With Me My Honey
- Magic is the Moonlight
- Here's a Kiss for Texas
- I Dream of You
- Pretty Kitty Blue Eyes
- Forget-Me-Knols in Your Eyes
- I'm in Love with Someone
- What a Difference a Day Made

Vocals: GLORIA HART, JIM FEATHERSTONE & TRIO

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The Duotone Company, 799 Broadway, New York 3, N.Y.
Makers of the Five Dollar "Star" Sapphire Needle

POPULAR RECORDING ARTISTS AND THE LABELS FOR WHICH THEY RECORD

Continued from page 193

Colman, Ronald—Decca Personality
Colonial Orchestra—Standard Popular
Colonna, Jerry—Capitol Popular
Como, Perry—Victor Popular
Condon, Eddie—Commodore & Savoy
Coniff, Ray—Asch, Blue Note & Savoy
Popular
Connecticut Polish Orchestra—Continental International
Connecticut Yankee Cast—Orchestra
Crane Calder Chorus—Decca Personality
Connors, Frank—Sonora Folk
Continental Polka Orchestra—Continental International
Continental Walts Orchestra—Continental International
Cooley, Spade—Okeh Folk
Cooper, Al—Decca Sepia & Popular
Coto Belmont Chorus—Victor International
Crawford, Jesse—Decca Popular
Crosby, Bing—Decca Popular & Personality Series & Brunswick
Crosby, Bob—Decca Popular
Crosby, Israel—Apollo & Blue Note
Crupin, Arthur (Big Boy)—Bluebird Race Tunes
Ctibor & Poupe Duet—Victor International
Cugat, Xavier—Columbia Popular

D

D'Amico, Hank—Asch & Savoy Hot Swing
Daffan, Ted—Okeh Folk Tunes
Daniels, Billy—Savoy Popular
Daniels, Joe—Decca Popular
Darling, Denver—Decca Folk Tune
Darnell, Bill—Standard Popular
Da Silva, Howard—Decca Personality Series
Dave, Red River—Continental, Decca, Musicraft, Savoy & Sonora Folk Tunes
Davenport, Cow Cow—Brunswick Race & Comet
David, Russ—Premier Popular
Davis, Bonnie—Decca Popular
Davis, Carl & Harry Taylor—Okeh Folk Tunes
Davis, Jimmie—Decca Popular
Davis, Walter—Bluebird Race Tunes
Davison, "Wild Bill"—Commodore
Dawson, Peter—Victor International
Day, Dennis—Capitol Popular
Dean, Eddie—Decca Folk Tunes
Dechove Band—Victor International
De Gacy Orchestra—Victor International
Delgado, Fausto—Decca Hispana
Delmore Brothers—Decca Folk Tunes
Delta Rhythm Boys—Decca Popular
Denver Darling—Decca Folk Tunes
De Paris Brothers—Commodore
De Paris, Sidney—Blue Note
De Prince Orchestra—Victor International
Derby, Turf—Gala Popular
Dexter, Al—Okeh Folk Tunes
Dickenson, Victor—Asch, Blue Note & Commodore & Savoy Hot Swing
Dietrich, Gerson—Victor International
Dixie Hummingbirds Quartet—Regis
Dixie Ramblers—Bluebird Folk Tunes
Dixon, Lee—Decca Personality
Doddie, Baby—Gerson
Domkowski Orchestra—Victor International
Donahue, Al—Okeh Popular

Donald's Musette Orchestra—Continental
Dora, Leon—Victor International
Dorsey, Jimmy—Decca Popular
Dorsey, Tommy—Victor Popular
Dougherty, E.—Asch & Columbia
Downey, Morrie—Decca Popular
Drake, Alfred—Decca Personality Series
Duchin, Eddy—Columbia Popular
Duchin, Orchestra—Victor International
Duesy, Phil—Decca Popular
Duncan, Tim, Hank—Black & White Jazz
Duncan, Todd—Decca Personality Series
Dunham, Sonny—Hit Popular
Dunne, Irene—Decca Popular
Dupree, Champion Jack—Asch & Okeh
Durbin, Deanna—Decca Popular

E

Eastern Slope Inn Orchestra—Decca Popular
Eberle, Bob—Decca Popular
Eckstine, Billy—Decca Collector's Series

Edkins, J. Allen—Bibletone
Edmond Hall Sextet—Commodore
Eldridge, Roy—Commodore & Keynote
Ellington, Duke—Victor Popular & Columbia Popular & Brunswick
Elliot, Baron & His Stardust Melodies Orchestra—Musicraft Popular
Ellstein, Abe—Victor International
Emerald—Musicraft Popular
Evans, Merle—Columbia Popular

F

Faith, Percy—Decca Personality Series
Fields & Fingerle—Decca Popular
Fields, Gracie—Decca Popular
Fields, Shop—Bluebird Popular
Fingerle & Schutt—Decca Personality Series
Fio Rito, Ted—Premier Popular
Fischer, Darrell & His "Log-Jammin'" Sides
Fisher, Freddie—Decca Popular
Fiske, Dwight—Gala Personality
Fitzgerald, Al—Signature
Fitzgerald, Ellis—Decca Popular
Foley, Red—Decca Folk Tunes
Fon-Fon & His Orchestra—Victor International
Foran, Dick—Decca Personality Series
Ford, Ezra—DeLuxe Swing-Billy
Forrest, Helen—Decca Popular & Personality Series
Foster, Chuck—Premier Popular
Foster, Pops—Asch & Blue Note & Black, White Jazz
Foster's Orchestra, Jimmy—Comet
Four Clefs—Bluebird Race Tunes
Four Kings & A Queen—Comet
Four Tones, The—A-I Popular and Exclusive
Fowler, Wallace—Asch Hilbilly
Francisco Orchestra—Standard Popular
Franszell, Carlotta—Decca Personality
Freeman, Tril, Bud—Commodore
Freeman, Hilda & Harold—Victor International
Froman, Jane—Columbia Popular
Fry, Don—Blue Note
Fuller, Blind Boy—Decca Race & Okeh
Fulton, Jack—Decca Popular
Furman, Bernie—Wrightman Popular

G

Gaden, Robert—Victor International
Gale, Bill—Columbia Foreign
Gallardo, Carlos—Victor International
Galmor, Frederick—Musicraft Popular
Ganchaff, Cantor M.—Asch
Garber, Jan—Hit Popular
Gardel, Carlos—Victor International
Gardiner, Reginald—Decca Personality Series—Decca Hispana
Garland, Judy—Decca Popular
Garry, Toot, Vivian—Premier Popular
Garry, Sid—Stan-Lee Popular
Gene's Musette—Continental
Gibbs, Ruth—Stan-Lee Popular
Gibson, Harry—Musicraft Race
Gibbs, Dick—Dix Popular
Gillum, Ray—Bluebird Race Tunes
Glabbe, Will—Victor International
Glaser, Tom—Asch
Gloom Chorus—Wrightman Popular
Goldberg & Krauss—Decca Personality Series
Golden Bells Orchestra—Continental
Golden Gate Quartet—Columbia Popular
Goldand, Robert—Decca Personality
Gomez, Eddie—Decca Hispana
Gomez, Vicente—Decca Personality Series
Gonzales Jr., Ray—Dix Popular
Goodman, Al—Columbia Popular
Goodman, Benny—Columbia Popular & Masterworks & Brunswick
"Good Fellows"—Standard Popular
Gordinsky, Noy—Sonora
Gould, Moe—Columbia Popular & Decca Personality Series
Grabek, Walter—Victor International
Grande, Tex—DeLuxe Swing-Billy
Grant, Robert—Standard Popular
Gray, Glen—Decca Popular
Greene, Claude—Asch
Green, Freddy—Signature
Green, Lili—Bluebird Race Tunes
Greer, Sonny—Apollo
Gregory, Bobby (Cactus Cowboys)—Asch

Griffin, Rex—Decca Folk Tunes
Grimes, Tiny—Asch & Blue Note & Savoy
Guitar, John—Asch & Savoy Popular
Guizar, Tito—Victor Popular & Victor
International
Guthrie, Woody—Asch
Gypsy Wanderers' Orchestra—Victor &
Continental International

H

Hackett, Bobby—Commodore & Savoy
Haggart, Bob—Asch & Blue Note
Haines, Connie—Capitol Popular
Hall, Al—Asch
Hall All-Star Quintet, Edmond—Blue Note
Hall, Edmond—Capitol—Blue Note
Hall, Edmond—Asch & Blue Note
Hall, Roy, & His Blue Ridge Entertainers
—Bluebird Folk Tunes

Hall's Blue Note Jazz Men, Edmond—
Blue Note
Hall's Singsters, Edmond—Blue Note
Hamfais Harlem—Decca Race & Sepia
Hampton, Lionel—Decca Popular
Hanna, Phil—Decca Popular
Hanson, Dr. Howard—Victor
Harden, Harry—Decca Popular
Hardimon, Orval "Baggie"—Comet
Harding, Harvey—Victor
Harold's Instrumental Trio—Standard
Harry Accordionists, The—Continental
Hart, Clyde—Savoy Hot Swing & Apollo
Havoc, June—Decca Personality Series
Hawes, Baldwin—Asch

Hawkins, Coleman—Apollo, Asch, Com-
modore, Keynote, Savoy, Signature
& Bluebird Popular

Hawkins, Erskine—Bluebird Popular
Hawkins, June—Decca Personality
Hayden, Ethyl—Musicraft Classical
Haymes, Dick—Decca Popular & Person-
ality Series

Heard, J. C.—Blue Note
Heavenly Gospel Singers—Bluebird
Heidi, Horace—Columbia Popular
Henderson, Fletcher—Brunswick
Herbert, Fitz—Savoy Hot Swing
Herman, Woody—Decca Popular
Herscovitz—Victor International
Herr, Mitt—Decca Popular

Heywood, Eddie—Commodore & Signa-
ture
Hicks, Carly & His Taproom Boys—Blue-
bird Folk Tunes

Hi- Flyers—Okeh Folk Tunes
Higginbotham, J. C.—Asch & Blue Note
& Session

Hildegarde—Decca Personality Series
Hill, Alex—Brunswick Jazz
Hill, Hal—Savoy
Hill, Tiny—Decca Popular
Hillsworth, Ralph—Savoy

Hines, Earl—Apollo, Blue Note, Bluebird
& Keynote Popular

Hinton, Milton—Blue Note
Hodes, Art—Black & White, Jazz, Blue
Note, Sessions & Decca Popular

Hodges, Johnny—Bluebird Popular
Hoff, Carl—Okeh Popular
Hoff and His El Paso Serenaders Orches-
tra, Sid—Wrightman Popular

Holiday, Billie—Commodore & Okeh
Holloway, Sterling—Decca Popular
Holm, Celeste—Decca Personality Series
Holman, Libby—Decca Popular

Holt, Quintet—Victor International
Hoosier Hot Shots—Okeh Folk Tunes &
Decca Popular

Horne, Lena—Victor Popular & Bluebird
Horse, Wallace—Asch
Houston, Sisco—Asch
Howard, Harry—Decca Popular

Howard, Eddy—Columbia & Feature
Howard, Darnell—Session
Howard, Willie—Gala Popular

Hudson, Dean—Ace Popular
Hutton, Betty—Capitol Popular

I

Ink Spots—Decca Popular
Iona, Andy—Columbia Popular
Ives, Burl—Asch Folk Tunes & Columbia

J

Jackson, Dewey—Brunswick
Jackson, Preston—Session
Jackson, "Shoeless John"—Commodore
Jackson's Black & White Stompers, Cliff
—Black & White Jazz
Jacobs, Sid—Blue Note
James, Harry—Columbia & Hit Popular

James, Leslie—Avalon
Jeffries, Herb—Exclusive
Jeffries, Gordon—Capitol Popular
Jerome, Jerry—Asch
Jesters, The—Decca Popular & General
Jitterettes, The—Continental Popular
Joe's Merry-makers—Standard Popular
Johnson, Bud—Savoy Hot Swing
Johnson, Buddy—Decca Sepia
Johnson, Bunk—Jazz Information
Johnson, Freddy Choir—Stan-Lee Popular
Johnson, George—Savoy Hot Swing
Johnson, James P.—Asch, Blue Note &
Brunswick Jazz & Black, White Jazz
Johnson, Jubilee—Savoy Spirituals
Johnson, Lonnie—Bluebird Race
Johnson, Pete—Blue Note & Decca Sepia
& Victor Popular

Johnston, Johnnie—Capitol Popular
Jones, Buddy—Decca Folk Tunes
Jones, Jimmie—Session
Jones, Joe—Signature
Jones, Richard M.—Session
Jones, Spike, & His City Slickers—Blue-
bird Popular

Jordan, Louis—Decca Popular & Sepia
Juanita Hall Choir—Decca Sepia
Jungle Kings—UHCA
Jurgens, Dick—Columbia Popular

K

Kansas City Five—Commodore
Kansas City Six—Commodore
Kardos, Gene—Continental International
Kariz, Jus—Victor International
Kessel, Art—Bluebird & Hit Popular
Kay, Pat—Exclusive

Kaye, Danny—Columbia Popular
Kallen, Kitty—Capitol Popular
Kama, Charles—Bluebird Hawaiian
Kaminsky, Max—Blue Note & Commo-
dore & Black, White Jazz

Kaye, Sammy—Victor Popular
Kelly, Gene—Decca Popular
Keeny, Matt—Bluebird Popular
Kenyon, Stan—Capitol Popular
Kidoodlers, The—Comet

King, John (Dusty)—Bluebird Folk
King, Nora Lee—Asch
King, Oliver—Brunswick
King Sisters, Four—Bluebird Popular
Kings of Harmony—Savoy Popular and
Spirituals

Kirby, John—Asch, Commodore & Victor
Kirk, Andy—Decca Popular
Kleider, M. J.
Knickerbocker Serenaders—Decca
Knight, Evelyn—Decca Popular and Per-
sonality

Knight, Felix—Decca Personality Series
Kobblers, The Kora—Okeh Popular
Kostelanetz, Andre—Columbia
Krazer, Tony—Keynote Popular
Kress, Carl—Blue Note

Krogh, Erling—Victor International
Krolkowksi, Ed—Columbia Foreign
Krupa, Gene—Columbia & Decca Popular
Kryger, Bruno—Victor International
Kryger, Bruno—Harmonia
Kuhn, Dick—Decca Popular

Kuss, Orchestra—Continental In-
ternational
Kyser, Jack—Columbia Popular

L

Lamour, Dorothy—Decca Personality
Langford, Frances—Decca Popular
Larkins, Ellis—Signature
Lassio, Semsey—Victor International
Leaville, Paul—Musicraft Popular

Leare, Charles—Capitol Popular
Lawson, Yank—Asch
Layman, Zora—Decca Popular & Folk
Tunes

Lazarus, Joe—Victor International
Ledbetter, Huddie—Asch
Lee, Mary—Decca Popular
Lee, Peggy—Capitol Popular
Leonard, Jack—Okeh Popular

Leonard, Ross—A-1 Popular & Savoy
Leopold, Walk—Standard Popular
Leshberg, Jack—Black & White Jazz
Levy, John—Session
Lewis, Meade "Lux"—Blue Note & Asch
Lewis, Ted—Decca Popular

Lewis, Texas Jim—Decca Folk Tunes
Lieber, Dick—Victor Popular
Light Crust Doughboys—Okeh Folk
Light, Enoch, & His Sextet—Avalon
Lindsay, John—Session
Livi, Emilio—Victor International
(Continued on page 196)

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POPULAR RECORDING ARTISTS AND THE LABELS FOR WHICH THEY RECORD

Continued from page 195

Livingston, Ulysses—Blue Note
Ljubie, Edo—Victor & Continental
Lockett, Lew, Orchestra—Stan-Lee Popular & Savoy
Lofton, Cripple Clarence—Session
Lomax, Alan—Asch
Lomax, Bess—Asch
Lombardi, Guy—Decca Popular
Long, Johnny—Decca Popular
Lorraine, Kay—Standard Popular
Lucas, Al—Asch & Savoy
Lucas, Clyde—Hit Popular
Lucas, Goldie—Black & White Jazz
Lucas, Nick—Premier Popular
Lulu Belle & Scotty—Okeh Folk
Lunceford, Jimmie—Decca Popular
Luther, Frank—Decca Popular
Lynan, Abe—Bluebird & Hit Popular
Lynn, Imogene—Capitol Popular

M

McCain, James—Okeh Folk
McClennan, Tommy—Bluebird Race
McCooy, Minnie—Okeh Race
McGhee, Brownie—Asch
McGrath, Mack—Black & White Jazz
McIntyre, Hal—Victor Popular
McIntire, Lani—Sonora Popular
McKinley, Ray—Capitol Popular
McLean, Jack—Capitol Popular
McMichen, Clayton—Decca Popular
McNulty, Fatty—Decca Irish
McPartland, Jimmy—Decca Popular
McShann, Jay—Decca Popular
Mach, Pepik—Victor International
Machito—Decca Hispana
Madison, Bingle—Black & White Jazz
Madriguera, Eric—Hit & Sonora Popular
Magyary, Irme—Victor International
"Main-Streeters, The"—Standard
Maldonado-Infante Orchestra—Victor International
Malcof Oriental Orchestra—Continental
Manona, Wingie—Bluebird & Capitol
Manne, Shelly—Signature
Mannara, Zaka—Bluebird Folk
Marais, Josef—Decca Popular
Marino, Julia, & Her Ensemble—Standard
Marlow, Sylvia—General Popular
Marzala, Joe—Savoy Hot Swing
Marzala, Joe—Commodore & Savoy Popular & General Records Popular
Martell, Paul—Savoy Popular
Martin, Freddy—Victor Popular
Martin, Mary—Decca Personality Series
Marlin, Tony—Decca Popular
Marvin, Buddy—Continental Popular
Masters, Frankie—Columbia Popular
Mauve, Paulette—Victor International
Masane, Jerry—Columbia Foreign
Meade, Sammy—Standard Popular
Meisels, S.—Asch
Mellowaires—Capitol Popular
Melrose, Frank—Brunswick Jazz
Mendez, Alfredo—Standard Popular
Mercer, Johnny—Capitol Popular
Merman, Ethel—Victor Popular
Merrill, Joan—Bluebird Popular
Merry Macs—Decca Popular
Merry Widow Orchestra & Chorus—Decca
Mexican Hayride Cast, Orchestra & Chorus—Decca
Messrow, Milt—Session
Miller, Eddie—Capitol
Miller, Glenn—Victor Popular
Miller, Punch—Session
Millinder, Lucky—Decca Popular
Mills Bros.—Decca Popular
Minevitch, Borrah—Decca Popular
Minnie, Memphis—Okeh Race
Miranda, Carmen—Decca Popular & Personality Series
Mitchell, Charles—Bluebird Folk
Mitchell's Christian Singers—Okeh
Mittell Orchestra, Hal—Regis
Modernaires—Columbia Popular
Mole, Miff—Commodore and Signature
Molina, Carlos—Brunswick Popular
Monroe, Bill—Okeh Folk
Monroe, Vaughn—Victor Popular
Montana, Patsy—Decca Folk Tunes
Montana Slim (Wild Carier)—Bluebird
Morgan, Russ—Decca Popular

Morgens Brock Quartet—Victor International
Morlak, Kotia—Sera
Morino, Julia, & Her Ensemble—Standard
Morris, Marlowe—Apollo
Morse, Ella Mae—Capitol Popular
Morton, Benny—Blue Note
Morton, Jelly Roll—Brunswick & General Classic Jazz
Mounce, Bill, & His Sons of the South—Bluebird Folk Tunes
Mueller, Fred—Victor International
Mura, Corina—Decca Personality Series
Murray Orchestra & Chorus, Lynn—Decca
Murray Singers, Lynn—Columbia
Musette, Andre—Standard Popular & Victor International
Myers, Wilson—Blue Note

N

Nae, Sophia—A-1 Popular
Nance, Ray—Apollo
National Vespers Quartet—Bibletonc
Nelson, Homer—Brunswick Jazz
Nettles Brothers—Bluebird Folk
Newman, Alfred—Decca Personality
Newman, Roy—Okeh Folk Tunes
Newson, Frank—Asch, Blue Note and Commodore
Nichols, Red—Brunswick Jazz
Niles, David—Asch
Noble, Johnny—Brunswick
Noble, Ray—Columbia Popular
Noone, Jimmie—Brunswick & Decca Popular
Norvo, Red—Blue Note & Columbia Popular
Novak, Frank—Musicraft Popular & Standard

O

O'Day, Anita—Capitol Popular
O'Mears, Anita—General Skating Record
Oklahoma Original Cast, Chorus & Orchestra—Decca Personality Series
Olivieri, Dino—Victor International
O'Malley, Pat—Decca Popular
One Touch of Venus Orchestra & Chorus—Decca Personality Series
Oppenheim, M.—Asch
Orchard, Frank—Black & White Jazz
Orti, Jimmy—Comet
Lumbia Masterworks
Osman-Steln—Victor International
Owens, Harry—Capitol Popular
Oyanguen, Julio Martinez—Victor & Decca Personality Series

P

Pablo Orchestra, Don—Decca Popular
Padilla Sisters—Columbia Foreign
Page, "Hot Lips"—Commodore & Savoy
Pala, Hermanos—Victor International
Palmer, Remo—Savoy Hot Swing
Pancho—Decca Popular
Pan-Pacific Tempo Orchestra—Decca
Parker, Charles—Savoy Hot Swing
Parker, Jack—Asch & Black, White Jazz
Parker, Jimmy—Savoy Hot Swing
Parker, "Happy" Jim—Standard
Pastor, Tony—Bluebird Popular
Peach, Georgia—Decca Sepia
Perry & Harry—Continental Popular
Pettiford, Oscar—Apollo & Savoy Hit
Swing & Signature Popular
Peyton, Doc—Bluebird Race Tunes
Phillips, Joe "Flip"—Apollo
Phillips, Gene—Regis
Piedadly Pipers—Savoy Hot Swing
Picon, Moli—Victor International
Pied Pipers, The—Capitol Popular
Pierce, Charles, & His Orchestra—JHECA
Pietro—Victor International
Pineapple, Johnnie Kaonohi—Bluebird
Pine Ridge Boys—Bluebird Folk
Plehal Brothers—Decca Popular
Polakows, Naglia—Sera
Polka Kings Orchestra—Continental
Poly, Tina—Sera
Port of Harlem Jazz Men—Blue Note
Poupe-Pauch Duet—Victor International
Powell, Dick—Decca Popular
Powell, Mel—Commodore

Powell, Teddy—Bluebird Popular
 Prairie Ramblers—Okeh Folk Tunes
 Price, Sam—Decca Sepia
 Prima, Louis—Hit Popular
 Puckett, Riley—Bluebird Folk Tunes

Q

Quebec, Ike—Blue Note & Savoy
 Queen's Hall Orchestra—Decca
 Quinte of the Hot Club of France—Bacon Popular & Decca Personality

R

Radland, Ned—De Luxe Swing-Billy
 Raeburn, Boyd—Grand Popular
 Raglin, Alvin—Blue Note
 Rains, Gray—Hit Popular
 Ram, Buck—Savoy Hot Swing
 Ramirez, Carlos—Victor
 Ramirez, Roger—Blue Note
 Ranch Boys—Decca Popular
 Rangers Quartet—Decca Folk Tunes
 Raye, Martha—Decca Popular
 Raymond, Buddy—Continental Popular
 Recheist, Seymour—Asch & Victor International

Red Army Chorus—Stinson
 Red River Dave—Savoy
 Red River Dave—Musicraft Standard
 Redman, Don—Brunswick Jazz
 Regan, Phil—Decca Popular
 Reichman, Joe—Victor Popular
 Reinhardt, Dick—Okeh Folk Tunes
 Reisman, Leo—Decca Popular
 Renard, Jacques—Brunswick Jazz
 Rene, Henri, Musette Orchestra—Victor International & Standard Popular

Rethberg, Elizabeth—Victor Classical
 Reuss, Alan—Asch
 Reuvers, The—Musicraft Popular
 Rey, Armin—Victor Popular
 Reynolds, Brad—Standard Popular
 Rhaphody, Miss—Savoy Hot Swing
 Ricci's Musette Orchestra—Continental
 Rice Brothers Gang—Decca Folk Tunes
 Richardson, Rodney—Savoy Hot Swing
 Rio, Ted Fite—Premier Popular
 Ritter, Tex & His Texans—Capitol Folk
 Robel, Jack—Decca Popular
 Roberts, Joan—Decca Personality Series
 Robertson, Dick—Decca Popular
 Robinson, Carl—General Folk
 Rocco, Maurice—Decca Sepia
 Roche, Betty—Apollo
 Rodik Twins—Decca Folk Tunes
 Rogers, Earl—Musicraft Red Robin
 Rogers, Roy—Decca Popular
 Rollins, Adrian—Feature Novelty
 Rose, David—Victor Popular
 Russell, Luis—Brunswick Jazz
 Russell, Andy—Capitol Popular
 Russell, P. & Woe—Black & White Jazz & Commodity
 Russian Gypsy Orchestra—Continental

S

Sablón, Jean—Decca & Columbia Popular
 Sack, Albert—Atlas Popular
 Sager, Pete—Asch
 Sandauer Orchestra—Victor International
 San Diego Tango Orchestra—Standard
 Santos, Daniel—Victor International
 Sargent, Kenny—Decca Popular
 Sava, Marusia—Seva
 Savitt, Jan—Bluebird Popular
 Savoy Dictators—Savoy Hot Swing
 Saxton, Lucie—Decca Personality
 Scandinavian Ambassadors—Standard
 Schoffner, Bob—Session
 Schroeder, Gene—Black, White Jazz & Savoy

Scott, Hazel—Decca Popular
 Scott, Raymond—Decca Popular
 Segal, Vivienne—Decca Personality Series
 Semsey Gypsy Orchestra—Continental
 Selah Jubilee Singers—Decca Race
 Seva, Foulton—Seva

Shackley, George—Bibletons
 Shavers, Charles—Apollo & Savoy
 Shaw, Artie—Victor Popular
 Shelton Brothers—Decca Folk Tunes
 Sherwood, Bobby—Capitol Popular
 Shirley, Arthur—Blue Note
 Shore, Dinah—Victor Popular
 Siler, Mr. & Mrs.—Asch
 Silva, Myria—Victor International
 Silver Echo Quartet—Regis
 Simmons, John—Blue Note
 Simms, Ginny—Columbia Popular
 Sinatra, Lucie—Columbia Popular
 Singleton, Zutty—Capitol Popular
 Six Hits & A Miss—Capitol Popular

Skeritch, Joseph—Columbia Foreign
 Skyles, Bob—Decca Folk Tunes
 Skylight Jubilee Singers—Regis
 Slack, Freddie—Capitol Popular
 Smith, Ed—De Luxe Swing-Billy
 Smith, Ethel—Decca Personality Series
 Smith, Muriel—Decca Personality
 Smith Trio, Stuff—Savoy
 Jabbo Smith—UHCA
 Smith, Jack—Hit Popular
 Smith, Kate—Columbia Popular
 Smith, Pinetop—Brunswick Jazz
 Smith, Rev. Utah—Regis
 Smith, Willie "The Lion"—Commodore & Black & White Jazz

Song Spinners—Decca & Musicraft
 Sons of Dixie—Bluebird Folk Tunes
 Sons of the Pioneers—Decca Folk Tunes
 Sons of the South—Decca Sepia
 Sosnik, Harry—Decca Popular
 Southern Sons—Bluebird Race Tunes
 Spanier, Muggsy—Commodore
 Speckled Red (Rufus Perryman)—Brunswick Jazz

Spiry—General
 Spitalny, Phil—Columbia Popular
 Spivak, Charles—Columbia & Victor
 Stable, Dick—Decca Popular
 Stacy, Jess—Asch, Commodore & Columbia Popular

Stafford, Jo—Capitol Popular
 Standard Salon Orchestra—Standard
 Stanley, Bob—Sonora
 Stewart, Marlin—Victor Popular
 Stewart, Rex—Apollo, Asch & Bluebird
 Stewart, Siam—Asch & Savoy Popular
 Stratton, Chester—Decca Personality
 Street, David—Victor Popular
 Strong, Bob—Hit Popular
 Sula's Musette Orchestra—Continental
 Sullivan, Joe—Commodore
 Sullivan, Maxine—Decca Popular
 Swee, Ada—Victor International
 Sykes, Roosevelt—Okeh Race
 Szanto, Gyula—Victor International

T

Tamburasi, Novi—Victor International
 Tams Red—Bluebird Race Tunes
 Tatum, Art—Asch, Comet, Commodore & Decca Popular

Tarras, Dave—Asch Foreign
 Tauber, Richard—Asch & Decca
 Taylor, Billy—Savoy Hot Swing
 Taylor, Montana—Brunswick Jazz
 Teagarden, Jack—Capitol, Commodore & Decca Popular

Teixeira, Patricia—Victor International
 Templeton, Alec—Decca Popular & Columbia Masterworks
 Terry, Sonny—Asch
 Texas Rangers—Okeh Folk Tunes
 Texas Wanderers—Decca Folk Tunes
 Thorpe, Sister Rosetta—Decca Popular
 Theobon, Blanche—Victor Classical

"This Is the Army," Original Cast—Decca
 Thomas, Dick—Musicraft Folk
 Thomas, Foots—Savoy Hot Swing
 Thornhill, Claude—Columbia Popular
 The Three Deuces—Commodore

The Three Sons—Hit Popular
 Tichy—Victor International
 Tilton, Martha—Capitol Popular
 Tobacco Tags—Bluebird Folk Tunes
 Todd, Dick—Bluebird Popular
 Tolbert, Skeets—Decca Sepia
 Trace, Art—Hit Popular & Grand Folk Tunes

Trotter, John Scott—Decca Popular
 Tubb, Ernest—Decca Folk Tunes
 Tucker, Orrin—Columbia Popular
 Tucker, Tommy—Columbia Popular

U

United States Army—Decca Popular
 Uquillas, Ruben & Plutarco—Victor International
 Urry, Peter—Decca Popular

V

Vagabonds, Four—Bluebird Popular
 Vaissade, Jean—Victor International
 Valdes, Miguelito—Decca Popular
 Valdes, Caceres & Frances—Victor International

Vallee, Rudy—Victor Popular
 Vance, Dick—Asch
 Vargas, Pedro—Victor International
 Valdes, Emilia—Victor International

Vera, Ellen—Decca Personality
 Vera, Lisette—Decca Personality
 Verni, Milan—Victor International
 Victor Bohemian Band—Victor International
 Vienna Orchestra—Victor International
 Viking Accordion Band—Decca Popular
 Village Boys—Bluebird Folk Tunes

W

Wade, Jimmy—Brunswick
 Wain, Reg—Bluebird Popular
 Wakley, Jimmy—Decca Folk Tunes
 Wald, Jerry—Decca Popular
 Waldmires Orchestra—Victor International

Walker, Cindy—Decca Folk Tunes
 Walker, Teddy—Savoy Hot Swing
 Walker, Wiley & Gene Sullivan—Okeh
 Waller, "Fats"—Bluebird Popular & Apollo
 Walters, Teddy—Savoy Popular & Apollo
 Wanat, Jan—Victor International

Waring, Fred—Decca Popular & Personality
 Warren, Earl—Savoy Popular
 Warren, Julie—Decca Personality Series
 Warsaw Dance Orchestra—Harmonia
 Washboard Sam & His Washboard Band—Bluebird Race Tunes

Washington, Sister—Regis
 Waters, Ethel—Decca Popular
 Weaver, Curly—Decca Race
 Weber, Mark—Columbia Popular & Victor International
 Webster, Ben—Apollo, Blue Note, Commodore, Session & Savoy Popular

Weenat, Ted—Decca Popular
 Wegiel, Julia & Henry—Victor International
 Weiss, Karl—Victor International
 Weiss, Sammy—Savoy Hot Swing
 Weiss, Sid—Blue Note & Savoy Hot Swing
 Welk, Lawrence—Decca Popular

Wells, Dick—Signature
 Westerners, The—Okeh Folk Tunes
 Weston, Paul—Capitol Popular
 Wetling, George—Asch, Commodore & Black & White Jazz

Wheeler, "Doc" & His Sunset Orchestra—Bluebird Popular
 Wheatstraw, Peetie—Decca Race
 White, Josh—Asch, Blue Note & Keynote Folk

White, Lew—Bluebird Popular & General Records Classical
 Whiteman, Paul—Capitol Popular & Decca Personality Series
 Whitemore & Lowe—Victor Classical & Victor Popular

Whiting, Margaret—Capitol Popular
 Wiley, Lee—Commodore & Gala Popular
 Willbair, John "Whoopee"—Decca
 Williams, Cootie—Commodore & Hit
 Williams, Curly—Okeh Folk
 Williams, Furry—Savoy Hot Swing

Williams, Joe—Bluebird Race Tunes
 Williams, John—Blue Note
 Williams, Mary Lou—Asch & Brunswick
 Williams, Sandy—Blue Note
 Williams, Roy—Feature Popular
 Williams, Sonny Boy—Decca Sepia

Williamson, "Sonny Boy"—Bluebird
 Willard—Ace Popular
 Wills, Bob—Okeh Folk Tunes
 Willis, Johnny Lee—Decca Folk Tunes
 Wilson, Teddy—Blue Note, Columbia & Keynote Popular

Willson, Meredith—Decca Popular
 Wilson, Shad—Savoy Hot Swing
 Winged Victor Orchestra & Chorus—Decca Personality

Wishart, Everett—General Skating Record
 Wittrisch, Marcel—Victor International
 Wolcott, Charles—Decca Personality
 Wood, Barry—Bluebird Popular
 Woods, Oscar—Decca Race
 Wright, Lammor—Savoy Popular
 Wynn, Albert—Brunswick Jazz

Y

Yancey, Jimmy—Session
 Young, Lester—Commodore, Signature & Savoy Popular
 Young, Rosalie—Savoy Hot Swing
 Young, Trummy—Session
 Young, Victor—Decca Popular

Z

Zack, George—Commodore
 Zarkevich, Theodor—Victor International
 Zumstein, Charles—Decca Popular

September 1943

September 1944



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September, 1944

Abbott, Jerry (Standard)
Get a Move On, Cowboy
Time You're Knitting
Acuff, Roy (Okeh)
I'll Forgive You But I Can't
Forgive

Adler, Larry (Decca)
Begin the Beguine
Hand-to-Mouth Boogie

Ammons, Albert
(Commadore)
Bottom Blues
Jammin' the Boogie

Ammons, Ivy (Exclusive)
Mexico Joe
Play Me the Blues

Andrews Sisters (Decca)
Down in the Valley
Hearts

I Love You Much Too Much
Shoo, Shoo Baby
Sing a Tropical Song

Strapline Up and Fly Right
There'll Be a Jubilee
Two-Two

There'll Be a Hot Time in the
Town of Berlin
Is You Is or Is You Ain't

Jingle Bells
Pistol Packin' Mama
Santa Claus Is Comin' to
Town

Victory Polka
Amens, Kay (Decca)
Cuddle Up a Little Closer

How Sweet You Are
Later Tonight
The Dreamer

Autry, Gene (Okeh)
It'll Be True While You're
Gone

I'm Thinking Tonight of My
Blue Eyes
Baker, Don (Continental)
A Yellow On a Purlough

Malry Dots
The Swoon Song
Sudden It's Spring

Wolf's Polka
Baker, Kenny (Decca)
Easter Sunday With You

Marlene
Bar X Cowboys (Bluebird)
Jammin' in the Steel Guitar

Why Do I Have Such Dreams?
Barnet, Charlie (Bluebird)
Good for Nothin' Joe

Hunted Town
I'll Remember April
Barnet, Charlie (Decca)

My Heart Isn't In It
Selin' Away My Sweet Dreams
Sittin' 'Home Waitin' for You

Strollin'
Barries, The (Capitol)
San Fernando Valley

Someone's in the Kitchen
With Dinah
Barron, Bob (Hit)
Don't Sweetheart Me

Good Night Wherever You Are
I'm Afraid of You
Suddenly It's Spring

Barry Sisters, The (Hit)
Babylon
Don't Keep Me Guessing

Cararena
My Mama Told Me
Basie, Count (Columbia)
Blues By Basie

For the Good of the Country
Time on My Hands
Baxter, Don (Musieraft)
Hitler's Funeral

Pistol Packin' Mama
Beckner, Denny (Savoy)
Hallelujah 8-9-10

You Can Take My Heart
Big Bill (Okeh)
Bill and Aging Woman

Hard Hearted Woman
I'm Gonna Move to the Out-
skirts of Town

I'm Woke Up Now
Bob's Boys (Continental)
Hills of Arkansas

Booze, Bea (Decca)
So Good
These Young Men Blues

Bradley, Will (Columbia)
Fry Me, Cookie, With a Can
of Lard

Request for a Rumba
Bradshaw, Tlay (Regie)
After You've Gone

Brushlaw Bounce
Salt Lake City Bounce
Straighten Up and Fly Right

Brito, Phil (Musieraft)
Bessie Muecho
Come Back to Sorrento

By the River of the Roses
I Don't Want to Love You
(Like I Do)

Little Did I Know
My Heart Tells Me
Surrey With the Pringe Top

You Belong to My Heart
Brown, Lee (Columbia)
A Good Man Is Hard to Find

Bizet Has His Day
Out of Nowhere
Brugnoni, John (Columbia)
Canteen Girl

Honeycuckles Waltz
Brunis, George
Till Do, Da, Strain

Ugly Chile
Burke, Geelie (Exclusive)
When the Ships Come Sail-
ing Home Again

When the Swallows Come
Back to Capistrano
Buschell, George (A-1)
Till Do, Da, Strain

Hold Back the Dawn
The Stars Look Down
White Sands

Calloway, Cab (Okeh)
A Smoo-o-o-o One
A Smoo-o-o-o One

Let's Go Jack
Lenny
The Moment I Laid Eyes On
You

Virginia, Georgia and Caroline
Carlsie, Cliff (Bluebird)
Blue

Lonely
Carlsie, Kitty (Decca)
Good Night, Sweetheart

Till Get By
I'll Remember April
These Foolish Things Remind
Me of You

Carlsie, Una Mae (Beacon)
Tain't Yours
Without You, Baby

Carter, Benny (Capitol)
I'm Lost
Just a Baby's Prayer

Polcinela
Carter Family, The
(Bluebird)

The Rambling Boy
Waves on the Sea
Cattell, Sid (Commadore)

Just a Riff
Memories of You
The Charloters (Columbia)

Sylvia
The Side of Heaven
Chatman, Christine

Hurry! Hurry!
Naptown Boogie
Chester, Bob (Hit)

How Blue the Night
It Could Happen to You
Together

Where Are You?
Cole, Cory (Savoy)
Body and Soul

Jericho
Jersey Jump-Off
How about a Cory

Ol' Man River
On the Sunny Side of the
Street

Talk to Me
Wrap Your Troubles in
Dreams

Cole Trio, The King
(Atlas)
F. S. T.
Got a Penny?

My Lips Remember Your
Kisses
Let's Pretend

Cole Trio, The King
(Capitol)
All for You

Oh Baby, Ain't I Good to
You?
I Can't See for Lookin'

I Realize Now
Straighten Up and Fly Right
Vom, Vim, Veedie

Como, Perry (Victor)
First Class Private Mary
Brown

Goodbye, Sue
Have I Stayed Away Too
Long?

I Love You
I've Had This Feeling Before
Lill Marlene

Long Ago
There'll Be a Rainbow
Condon, Eddy (Commadore)

All the Wrong You've Done
Me
Bites In Your Own Back Yard

Black Street Blues
Oh! Kartharina
Continental Waltz Orch.

(Continental)
Count of Luxembourg Waltz
Merry Widow Waltz

Crosby, Bing (Decca)
Amor
Danny Boy

Doing My Way
I Love You
I'll Be Home for Christmas

I'll Be Seeing You
It Could Happen to You
Long Ago (And Far Away)

Hot Time in the Town of
Berlin
Is You or Is You Ain't, My
Baby?

Jingle Bells
Pistol Packin' Mama
Santa Claus Is Comin' to
Town

Victory Polka
People Will Say We're In Love
Oh, What a Beautiful Morn-
ing

Polcinela
San Fernando Valley
Swinging On a Star

The Day After Forever
Cugat, Xavier (Columbia)
Blues

Blum, Bam, Bum
Let Me Love You Tonight
No Te Importe Saber (Let Me
Love You Tonight)

Thanks for the Dream
Daffan, Ted (Okeh)
Bluest Blues

Look Who's Talkin'
Darling, Denver (Decca)
Rosalia

She Never Said a Word
The Honey Song
When Mussolini Laid His
Pistol Down

Davis, Jimmie (Decca)
Is It Too Late Now?
There's a Chill on the Hill
Tonight

Davidson, Waldo
(Commadore)
Clarinet Marmalade

Original Dixieland One-Stop
Davidson, Wild Bill
(Commadore)

That's A-Plenty
Duke Rhythm Boys (Decca)
Don't Nothin' Till You Hear
From Me

Trav'lin' Light
De Paris Orch. (Commadore)
Black and Blue

I've Found a New Baby
Dexter, Art (Okeh)
So Long, Pal

Too Late to Return
Dorsey, Jimmy (Decca)
An Hour Never Passes

Bessie Muecho
Holiday for Strings
I'm In Love With Someone

It's a Crying Shame
My First Love
Let's Pretend

Ohio
Star Eyes
They're Either Too Young or
Too Old

Try Again
When They Ask About You
Dorsey, Tommy (Victor)

All the Things You Are
Another One of Them Things
The Night We Called It a Day

I'll Be Seeing You
Let's Just Pretend
You Took My Love

Downey, Morton (Decca)
Christopher Robin Is Saying
His Prayers

Spring Will Be a Little Late
This Year
Dunham, Sonny (Hit)

Don't Worry, Mom
Holiday for Strings
I'll Be Around

When They Ask About You
Durante, Jimmy (Columbia)
Iola Dinka Doo

Umbriago
Durlin, Deanna (Decca)
Good Bless America

Say a Prayer for the Boys Over
There
Eberly, Bob (Decca)

Bessie Muecho
My First Love
My Ideal

Star Eyes
Eckstine, Billy (DeLuxe)
Don't Be Blue

I Stay in the Mood for You
Elliington, Duke (Victor)
Chico

Do Nothing Till You Hear
from Me
Johnny Come Lately

Main Stem
My Little Brown Book
Sentimental Lady

A Slip of the Lip
Someone
Ellison, Perdine (Decca)

Never That Ain't Right
Razor Tooth's Mama
Erwin, Trudy (Decca)

Oh, What a Beautiful Morn-
ing
People Will Say We're In Love

Faith, Percy (Decca)
Amor
I Love You

Long Ago (And Far Away)
Spring Will Be a Little Late
This Year

Fiske, Dwight (Gala)
Dr. Cinnamon
Mr. Green

Porgy Brown
Pussy Gold
Spring in Rhode Island

The Captain's Leave
The Censored Letter
There's a Wolf in the Fold

Fitzgerald, Ella (Decca)
Cow, Cow Boogie
Once Too Often

There's a Line Will Tell
When My Sugar Walks Down
the Street

Five Red Caps (Beacon)
Boogie Woogie Ball
Don't Fool With Me

Don't You Know?
I'm Crazy About You
I'm Going to Live My Life

Just For You
Lenox Avenue Jump
Mama, Put Your Britches On

No One Else Will Do
Somebody's Lyin'
Strictly On the Safety Side

Was It Love?
Fisher, Freddie (Decca)
Wildfire, Get Off That
Horse

Foley, Red (Decca)
Smoke On the Water
There's a Blue Star Shining
Bright

Forrest, Helen (Decca)
In a Moment of Madness
It Had To Be You

Time Waits for No One
Look for the Silver Lining
Long Ago (And Far Away)

Together
Four Tones, The (A-1)
Do Do Baby

I'll Follow You
Little Chum
Pass the Beans

Garber, Jan (Hit)
I'll Get By
It's Love, Love, Love

Leave Us Pace It
Long Ago (And Far Away)
My Heart Tells Me

No Love, No Nothin'
People Will Say We're In Love
San Fernando Valley

Shoo-Shoo-Baby
They're Either Too Young or
Too Old

Garland, Judy (Decca)
Journey to a Star
No Love, No Nothin'

Gilbert, (Hit)
I'm Crazy for You
Maruchka

Take It Easy
There's a New Romance
Gillum, Jazz (Bluebird)

Deep Water Blues
I Couldn't Help It Blues
My Little Money

Tell Me, Mama
Golden Bells Orch.
(Continental)

Blackberry Polka
Pussy Cat Polka
Mother Goose

Sloppy Goose
Goodman, Benny
(Columbia)

After You've Gone
At the Darktown Strutters'
Parade

Solo Flight
The World Is Waiting for the
Sunrise

Grande, Tex (De Luxe)
Don't Hang Around Me Any
More

Don't Sweetheart Me
Don't Wait Too Long to For-
give

Good Jelly Blues
Have I Stayed Away Too
Long?

Honey Song
I'm Sending X's to a Girl
In Texas

I Stay in the Mood for You
Lonesome for Someone
Malry Dots

No Letter Today
Pistol Packin' Mama
Put Your Arms Around Me,

Honey
Say a Prayer for the Boys Over
There

Sweetheart, I Still Remember
The Honey Song
Too Late So Sorry, Too Blue

To Cry
Gray, Glen (Decca)
Don't Take Your Love From
Me

Forget-Me-Not in Your Eyes
My Heart Tells Me
My Shining Hour

Sure Thing
Suddenly It's Spring
Guarneri, Johnny (Savoy)

Exercise in Swing
Salute to Pats
These Foolish Things Re-
mind Me of You

Guthrie, Woody (Asch)
Hard, Ain't It Hard?
More Pretty Gals

Bill, Edmond (Blue Note)
Bill, Internal
Sein' Red

Hall, Edmond (Commadore)
Cigarette
Downtown Cafe Boogie

Man I Love
Uptown Cafe Blues
(Continued on page 200)

POPULAR RECORD RELEASES

Continued from page 199

Hall, Roy (Bluebird)
I'm Glad We Didn't Say
Bye Bye
The Best of Friends Must
Part

Hampton, Lionel (Decca)
Chop-Chop
Hamp's Boogie Woogie

Hanna, Phil (Decca)
A Fellow on a Furlough
Besame Mucho
The River of the Roses
My Heart Tells Me
When They Ask About You
You May Not Remember

Hawkins, Coleman (Apollo)
Bil-Die-Deah
Disorder At the Border
Feeling Zero
Rainbow Mist
Woody! You
Yesterdays

Hawkins, Coleman (Asch)
Crazy Rhythm
Get Happy
Hawkins' Barrelhouse
How Deep Is the Ocean?
Stumpy
Surrender
The Man I Love
Voodye

Hawkins, Coleman (Bluebird)
Body and Soul

Hawkins, Coleman (Commodore)
Esquire Blues
Esquire Bounce
Mop, Mop!
My Ideal

Hawkins, Erskine (Bluebird)
Beer-Mash Blues
Cherry
Country Boy
Don't Cry, Baby

Haymes, Dick (Decca)
For the First Time
Gertie From Bizerbe
Homes
How Blue the Night
How Many Times Do I Have
to Tell You?
If You Were the Only Girl
I'll Get By
It Had to Be You
Long Ago (And Far Away)
Look for the Silver Lining
Put Your Arms Around Me,
Honey

There's a Star-Spangled Banner
Waving Somewhere
Together

Heldt, Horace (Esterline)
Esterline
Whispering

Herman, Woody (Decca)
By the River of the Roses
Do Nothing Till You Hear
From Me
I Couldn't Sleep a Wink Last
Night
Irresistible You
Milkman, Keep Those Bottles
Quiet

The Music Stopped

Heywood, Eddie (Commodore)
Begin the Beguine
I Cover the Waterfront

Hillegarde (Decca)
I'll Be Seeing You
Leave Us Face It
Liz Marlene
My Heart Sings
Suddenly It's Spring
They're Either Too Young or
Too Old

Hill, Hank (Savoy)
Don't Forget To Write a
Letter
Put Your Arms Around Me,
Honey
They're Sending the Judge to
Prison
You Put a Patch on My Broken
Heart

Hill, Tiny (Decca)
How Many Hearts Have You
Broken?
Rose of Santa Rosa

Hines, Earl (Bluebird)
It Had to Be You

Hodes, Art (Black & White)
Art's Boogie

Four or Five Times
Snowy Morning Blues
St. Louis Blues

Hodges, Johnny (Bluebird)
Going Out of the Back Way
- Passion Flower

Holliday, Billie (Commodore)
I'll Be Seeing You
I'll Get By

Hooper, Hot Shots (Decca)
Don't Change Horses
Sneak Me My Heart in Three
Places

Horne, Lena (Victor)
Don't Take Your Love Away
From Me
Good-for-Nothin' Joe
Haunted Town

Houston, Josephine (Hit)
Reverie
The Lord's Prayer

Howard, Eddy (Feature)
Come Out, Come Out, Where-
ever You Are
Forget-Me-Not in Your Eyes
I Can't Help It (If I Love
You)
Since You Went Away

Huey, Richard (Decca)
Blues Boogie Woogie
Hurry Sundown

Hummingbirds, Dixie (Regin)
Book of the Seven Seas
I Couldn't Keep It to Myself

Hutton, Betty (Capitol)
His Rocking Horse Ran Away
It Had to Be You

Ink Spots (Decca)
A Lovely Way to Spend An
Evening
Don't Believe Everything You
Dream
I'll Get By
Someday I'll Meet You Again
Cow, Cow Boogie

Jackson, Cliff (Black and White)
If I Could Be With You
Quiet, Please
Squeeze Me
Weary Blues

Jamice, Harry (Columbia)
Cherry
Don't Take Your Love From Me
Esterline
Every Day of My Life
Flirtatious Flanagan
I'll Get By
It's Punny to Everyone But
Me
Jump Town
Memphis Blues
My Beloved Is Rugged
On a Little Street in Singa-
pore
Sleepy Time Gal

Jeffries, Herb (Exclusive)
Here's Hoping
How My Sugar in Salt Lake
City
How Are My Darlin'
Tico Tico

Jerry (Asch)
Arenic and Old Face Boogie
Girl of My Dreams
Rainbow Blues
When I Grow Too Old to
Dream

Jitterites, The (Continental)
Baby Polka
Rock and Rye Polka

Johnson, Buddy (Decca)
I'll Always Be With You
When My Man Comes Home

Johnson, James P. (Asch)
Boogie Stride
Impressions

Johnson, James P. (Blue Note)
Blue Mizz
Victory Stride

Johnson, Lonnie (Bluebird)
Baby, Remember Me
Fly Right, Baby
Lonesome Road
Ramblers' Blues

Johnston, Johnnie (Capitol)
Irresistible You
Spring Will Be a Little Late
This Year

Jones, Spike (Bluebird)
Behind Those Swinging Doors
Hotcha Cornia
The Wild, Wild Women

Jordan, Louis (Decca)
Deacon Jones
O. I. Live
In You or Is You Ain't (My
Baby?)
Ration Blues

Jurgens, Dick (Columbia)
Always in My Heart
One Dozen Roses
Kassal, Art (Hit)
Forget-Me-Not in Your Eyes
I'm in Love With Someone
Pretty Kitty Blue Eyes
What a Difference a Day
Made

Kaye, Sammy (Victor)
Easter Parade
Friendly Tavern Polka
If I Kissed Them
Hawaiian Sunset

Kenton, Stan (Capitol)
Artistry in Rhythm
Do Nothing Till You Hear
From Me
Enger Beaver
Harlem Polk Dance
Her Tears Flowed Like Wine
How Many Hearts Have You
Broken?

Kiddoilers, The (Comet)
Down in the Valley
Old MacDonald Had a Farm
They Cut Down the Old Pine
Tree
When the Circus Came to
Town

King Sisters, The Four (Bluebird)
I'll Get By
I Love, Love, Love
Malry Dots
Milkman, Keep Those Bottles
Quiet
San Fernando Valley

King, Wayne (Victor)
Amor
I'm Gettin' Mighty Lonesome
for You

Kirby, John (Decca)
Begin the Beguine
Hand-to-Mouth Boogie

Kirk, Andy (Decca)
Ride On, Ride On
Unlucky Blues

Knight, Evelyn (Decca)
Dance With a Dolly (With a
Hole In Her Stocking)
Without a Sweetheart

Krupa, Gene (Columbia)
Bolero at the Savoy
Side By Side

Lavalle, Paul (Muscraft)
You Belong to My Heart

Lawson, Hank (Asch)
Squeeze Me
The Sheik of Araby
Lec, Peggy (Capitol)
Ain't Goin' No Place
That Old Feeling

Leonard, Ross (Savoy)
And So It Goes
I'll Be Thinking of You Es-
pecially

Lewis, Jim (Texas) (Decca)
Seven Miles From Leaven-
worth
Too Late to Worry, Too Blue
to Cry

Light, Enola (Avalon)
Let Me Love You Tonight
Lili Marlene
Sweet Potato Polka
You're Just as Sweet Today,
Sweetheart

Lion and the Cubs, The (Black and White)
How Could You Put Me
Down?
Let's Mop It

Lombardo, Guy (Decca)
Can't You Do a Friend a
Favor?
Come With Me, My Honey
Humoresque
It's Love, Love, Love
Long Ago (And Far Away)
Speak Low
Take It Easy
Together

Long, Johnny (Decca)
Firebrand
In a Friendly Little Harbor
I've Had This Feeling Before
T. B. Blues
San Fernando Valley
Someday I'll Meet You Again
(Continued on opposite page)

RECORD

Released from September, 1943, to September, 1944.

A Connecticut Yankee (Decca)

Can't You Do a Friend a Favor?
Connecticut Yankee Overture
Finale
I Feel at Home With You
My Heart Stood Still
On a Desert Island With Three
Thou Shew
To Keep My Love Alive—Part I
To Keep My Love Alive—Concluded
You Always Love the Same Girl

Vivienne Segal-Dick Forn
Connecticut Yankee Ork
Vivienne Segal-Connec
Chester Stratton-Vera Bl
Dick Forn-Julia Warren
Dick Forn-Julia Warren
Vivienne Segal-Connect
Yankee Ork
Dick Forn-Robert Chabon

Album of Standards (Victor)

Blues in the Night
Bluebird
How Come You Do M's Like Do?
Mad About Him, Sad Without Him
Blues
Memphis Blues
My Man
Smoke Gets in My Eyes
Somebody Loves Me

Dinah Shore
Dinah Shore
Dinah Shore
Dinah Shore
Dinah Shore
Dinah Shore
Dinah Shore

American Album of Country Dances (Asch)

Big Eared Mule
Cricket and Bull Frog
Darling Nellie Gray
Grand March
Light Foot Bill
Little Brown Jug
Par Les Voux
Turkey in the Straw

Mr. & Mrs. Siller (Tay
Clark)
Mr. & Mrs. Siller (Tay
Clark)
Mr. & Mrs. Siller (Tay
Clark)
Mr. & Mrs. Siller (Tay
Clark)
Mr. & Mrs. Siller (Tay
Clark)
Mr. & Mrs. Siller (Tay
Clark)
Mr. & Mrs. Siller (Tay
Clark)

American Waltz Memories Album (Muscraft)

A Kiss in the Dark
Always
Beautiful Ohio
Let Me Call You Sweetheart
Missouri Waltz
Remember
That Naughty Waltz
Wonderful One

Paul Lavalle
Paul Lavalle
Paul Lavalle
Paul Lavalle
Paul Lavalle
Paul Lavalle
Paul Lavalle

Authentic Hillbilly Ballads (Muscraft)

Altoona Freight Wreck
Don't Make Me Go to Bed and I'll
Be Good
I Wish I Had My First Wife Back
Little Red Caboose Behind the
Train
On Top of Old Smoky
Seven Years With the Wrong
Woman
She'll Be Comin' Around the
Mountain
The Convict and the Rose
The Death of Floyd Collins
Twenty-One Years

Red River Dave
Emeraldy-Red River Dave
Red River Dave
Red River Dave-Emeraldy
Dick Thomas-Emeraldy
Red River Dave
Red River Dave
Red River Dave

Songs by Lead Belly (Asch)

Ain't You Glad?
Good Morning Blues
How Long?
Irene
John Henry
On a Monday

Lead Belly
Lead Belly
Lead Belly
Lead Belly
Lead Belly

Blues Album (Asch)

Ain't Gonna Be Treated This Way
Careless Love
Lonesome Train
T. B. Blues
Too Evil To Cry
Until My Baby Comes Home

Woody Guthrie-Sisco
Houston
Josh White
Sonny Terry
Josh White
Champion Jack Dupre
Mary Lou Williams-Nora L

Blues by Basie (Columbia)

Bugle Blues
Cafe Society Blues
Farewell Blues
How Long Blues
Royal Garden Blues
St. Louis Blues
Sugar Blues
Why Back Blues

Count Basie
Count Basie
Count Basie
Count Basie
Count Basie
Count Basie
Count Basie

ALBUMS

Boogie Woogie in Blue (Musieraft)

Barclay Boogie Harry Gibson
 47 Ferdinand, the Frantic Freak Harry Gibson
 Get Your Juices at the Deuces Harry Gibson
 Ransome Harry the Hipster Harry Gibson
 The Hipster's Blues, Opus 6 1/2 Harry Gibson
 The Hipster's Blues, Opus 7 1/2 Harry Gibson
 Rick in Boogie Harry Gibson
 Step That Dancin' Up There Harry Gibson

Broadway Hits of Today (Sonora)

I Love You Russell Bennett
 Oh, What a Beautiful Morning Russell Bennett
 Spunk Love Russell Bennett
 Summertime Russell Bennett
 Surry With the Fringe on Top Russell Bennett
 Thou Shalt See Russell Bennett
 Why Do I Love You? Russell Bennett
 You Are Love Russell Bennett

Frankie Carle's Girlfriends (Columbia)

Charmaine Frankie Carle
 Deane Frankie Carle
 Ida Frankie Carle
 Josephine Frankie Carle
 Louise Frankie Carle
 Margie Frankie Carle
 Rose Marie Frankie Carle

Carmen Jones Album (Decca)

Beat Out Dat Rhythm on a Drum June Hawkins
 Dat's Love Muriel Smith
 Dat's Our Man Carmen Jones Chorus & Ork
 De Murid Smith Muriel Smith
 Die Flower Luther Saxon
 Der's a Cafe on de Corner Muriel Smith-Luther Saxon
 Get and Carmen Muriel Smith-Luther Saxon
 Lift 'Em Up and Put 'Em Down Carmen Jones Chorus & Ork
 My Joe Carlotta Frenzel
 Stan' Up and Fight Glenn Bryant
 You Talk Just Like My Maw Saxon
 Whizlin' Away Along de Track Muriel Smith-June Hawkins
 Jessica Russell-Dick Montgomery-Randall Spotlight

Bing Crosby (Brunswick)

A Faded Summer Love Bing Crosby
 At Your Command Bing Crosby
 Bawling in the Dark Bing Crosby
 I Apologize Bing Crosby
 Many Happy Returns of the Day Bing Crosby
 Sunshin' Bing Crosby
 Sweet and Lovely Bing Crosby
 Where the Blue of the Night Meets the Gold of the Day Bing Crosby

Bing Crosby Old Popular (Brunswick)

Good Night, Sweetheart Bing Crosby
 I Found a Million-Dollar Baby Bing Crosby
 If You Should Ever Need Me Bing Crosby
 I'm Thru With Love Bing Crosby
 Just One More Chance Bing Crosby
 Now That You're Gone Bing Crosby
 Out of Nowhere Bing Crosby
 Too Late Bing Crosby

Xavier Cugat's Mexico (Columbia)

Chapaneas Xavier Cugat
 Concoctito Xavier Cugat-Lina Romay
 Guadalupe Miguelito Valdez
 Guadalupe Xavier Cugat-Carmen Castillo
 Tapatio Xavier Cugat
 Jesuita Xavier Cugat
 Las Mananitas Xavier Cugat-Carmen Castillo
 Marimba Xavier Cugat
 Ojos Tapaticos Xavier Cugat-Carmen Castillo

Ellingtonia, Vol. II (Brunswick)

Awful Sad Duke Ellington
 Creole Rhapsody Duke Ellington
 Creole Rhapsody-Part II Duke Ellington
 Jazz Convulsion Duke Ellington
 Tiger Rag-Part I Duke Ellington
 Tiger Rag-Part II Duke Ellington
 Yellow Dog Blues Duke Ellington

4th of July Album

Anchors Aweigh Suia's Continental Military Band
 Over There Suia's Continental Military Band

(Continued on page 202)

POPULAR RECORD RELEASES

Continued from opposite page

Time Waits for No One
 You Better Give Me Lots of Lovin', Honey
 You Love

Lopez, Vincent (National)
 Amor

If I Were the Moon
 Pretty Kitty Blue Eyes
 Take It Easy

Lorraine, Kay (Standard)
 Hanging in the Hoek Shop
 Window

Lowery, Fred (Columbia)
 Brelstrilla
 Whispering

Lucas, Clyde (Hit)
 An Hour Never Passes
 A Tree Grows in Brooklyn

First-Class Private Mary Brown
 It's a Crying Shame

Luneford, Jimmie (Decca)
 Back Door Stuff-Part I
 Back Door Stuff-Part II

I Dream a Lot About You
 Jeep Rhythm

Lyman, Abe (Hit)
 Besame Mucho
 Invitation to the Roses

My British Buddy
 So, Goodnight

McGlenman, Tommy
 I Love My Baby
 Shake It Up and Go

McCoey, Shorty (Bluebird)
 Buffalo Gals
 Cindy-Square Dance

McMighen, Clayton
 Free Wheelin' (Continental)
 Please Don't Sell My Pappy

No More Rum
 Put Your Arms Around Me,
 Honey

Madriguez, Enrie (Hit)
 Amor
 I Love You

I'm a Friendly Little Harbor
 Poinciana
 Someday I'll Meet You Again

Too Tico
 Morthell, Paul (Savoy)
 Choo-choo

Gid Wid It
 Martin, Freddy (Victor)
 All or Nothing at All

Easy to Love
 Martin, Mary (Decca)
 Goodnight, Wherever You Are

I'll Walk Alone
 Mercer, Johnny (Capitol)
 Duration Blues

G. I. Jive
 Sam's Got Him
 San Fernando Valley

Someone's in the Kitchen
 With Dinah
 The Dixieland Band

The Old Music Master
 Waitin' for the Evening Mail
 Write Myself a Letter

Merry Maes, The (Decca)
 I Got Ten Bucks and Twenty-
 Four Hours' Leave

Let's Sing a Song About Susie
 Malry Dots
 Pretty Kitty Blue Eyes

Sing Me a Song of Texas
 Up, Up, Up
 Miller, Eddie (Capitol)

Ain't Got No Place
 Stomp, Mr. Henry Lee
 Sugar

The Old Feeling
 Yesterdays
 Miller, Glenn (Victor)

Along the Santa Fe Trail
 Basket Weaver Man
 Blue Rain

Caribbean Clipper
 Here We Go Again
 It Must Be Jelly

Long Time No See, Baby
 On a Little Street in Singa-
 pore

Rainbow Rhapsody
 Rhapsody in Blue
 Miller, Jack (Columbia)

Embraceable You
 If I Had My Way
 Millinder, Lucky (Decca)

Don't Cry, Baby
 Hurry, Hurry
 I One Day After Forever

Swet Sweet
 Mills Brothers (Decca)
 Till Then

You Always Hurt the One
 You Love
 Mitchell, Charles (Bluebird)

If It's Wrong To Love You
 Mean Mamma Blues
 Mitchell, Hal (Regal)

Let's Pick a Boogie Woogie
 Mitch's Ideas
 Mourou, Vaughn (Victor)

For Love
 Hawaiian Sunset
 Take It, Jackson

Good Night, Soldier
 Montana, Patsy (Decca)
 Smile and Drive Your Blues

Away
 Montana Slim (Bluebird)
 The Prisoner's Song

We'll Meet Again
 Peaceful Valley
 Sittin' by the Old Corral

That First Love of Mine
 Morgan, Russ (Decca)
 Goodnight, Wherever You Are

Louise
 Morse, Ella Mae (Capitol)
 Invitation to the Blues

Milkman, Keep Those Bottles
 Quiet
 No Love, No Nothin'

Shoo-Be-Do Baby
 Tess's Torch Song
 The Patty Cake Man

Padilla, Hermana (Columbia)
 El Corrido Del Norte
 En La Chapa

Pau Pacific Tempo Orel.
 (Decca)
 Goofta

Swanee
 Pastor, Tony (Bluebird)
 Dancer With a Dolly (With a

Hole in Her Stocking)
 Don't Blame Me
 Pedro and Carmen

(Columbia)
 Corrido De Los Chapos
 No Hay Cuidado

Pendleton, Paul (Savoy)
 Happy Birthday to You
 Phlipps, Gene (Regis)

G & B Blues
 Ration Blues
 Sweet Slumber

Pied Pipers, The (Capitol)
 A Journey to a Star
 Cuddie Up a Little Closer

Deacon Jones
 Mairzy Dots
 Pistol Packin' Mama

The Trolley Song
 Polish Merry-Go-Rounders
 (Columbia)

Kiss, But Don't Tell
 What's Cookin', Cooks?
 Polka Kings, The

(Continental)
 The Western Choo Choo
 Polkateers (Musieraft)

Barbara Polka
 Cuckoo Waltz
 Bebe Polka

G. I. Polka
 Picnic in the Woods
 Rain, Rain Polka

Riverside Polka
 Tummy-Ache Polka
 Prima, Louis (Hit)

A Fellow on a Furlough
 Angeline
 Beloved

Dance With a Dolly
 I'll Be Seeing You
 I'll Walk Alone

Is My Baby Blue Tonight?
 Kentucky
 Louise

Oh, Marie
 Robin Hood
 There's a Lot of Moonlight

Being Wasted
 Rachell, Yank (Bluebird)
 Bye-Bye Blues

Katy Lee Blues
 Reburn, Boyd (Grand)
 Starlight Avenue

This Must Be Love
 Rain, Gray (Hit)
 Once Too Often

Swingin' on a Star
 The Day After Forever
 Time Alone Will Tell

Red River Dave
 (Continental)
 Amelia Earhart's Last Flight

Two Helicopters to Love
 Jolly Joe
 Load of a Pretty Woman

Time Will Tell the Story
 When We Cross on the Hillside
 Rene, Henri (Standard)

Deuces Wild
 Pit-a-Pat
 Sittin' by the Old Corral

Tap the Barrel Dry
 Rey, Alvino (Bluebird)
 Don't Take Your Love From

Me
 Richmond's Harmonizing
 Four (Decca)

I Done Done What You Told
 Me To Do
 When We Done the Best I

Can
 Ritter, Tex (Capitol)
 Have I Stayed Away Too Long?

There's a Gold Star in Her
 Window
 Roberson, Dick (Decca)

I'd Like To Give My Dog to
 You
 I Walk Alone

No Letter Today
 One Face Missing From the
 Picture

Roblason, Carson (Bluebird)
 Just Wait and See
 Ramblin' Cowboy

Rodgers, Jimmie (Bluebird)
 The Sailor's Plea
 The Soldiers' Sweetheart

Rogers, Cowboy (Continental)
 Strawberry Roan
 Rogers, Roy (Decca)

I've Sold My Saddle for an
 Old Guitar
 Think of Me

Reed, David (Victor)
 Holiday for Strings
 Poinciana

Russell, Andy (Atlas)
 The Bird the Tropical Moon-
 beams

Fellow On a Furlough
 Russell, Andy (Capitol)
 Besame Mucho

Don't You Notice Anything
 New?
 The Day After Forever

What a Difference a Day
 Made
 You're the Dream, I'm the

Dreamer
 Sack, Al (Capitol)
 Amor

Besame Mucho
 The Day After Forever
 You're the Dream, I'm the

Dreamer
 Sampson, Derryck (Beacon)
 Boogie Express

Erin Go Boogie
 Schroeder, Gene
 (Black and White)

Sweet Georgia Brown
 Tea for Two
 Scott, Raymond (National)

A Fellow on a Furlough
 I Learned a Lesson I'll Never
 Forget

I'll Be Seeing You
 Together
 Selah Jubilee Singers

(Decca)
 Let the World See Jesus in
 My Life

Mother, Don't Cry If Your
 Son Goes to War
 Shaw, Artie (Victor)

Swingin' in the Dark
 It Had to Be You
 My Heart Stood Still

All the Things You Are
 Any Old Time
 Don't Take Your Love From

Me
 Now We Know
 Sheely's Trio (Aach)

Flamingo
 Night and Day
 On the Sunny Side of the

Street
 Time on My Hands
 Sherwood, Bobby (Capitol)

Arkansas
 Swingin' at the Semoish
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Songs by Evelyn Knight

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RECORD

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Stars and Stripes Forever	Sula's Continental Military Band
The Army Air Corps	Sula's Continental Military Band
The Caissons Are Rolling Along	Sula's Continental Military Band
The Marines' Hymn	Sula's Continental Military Band
The Rangers	Sula's Continental Military Band

For Whom the Bell Tolls (Decca)

Maria's Tale of Horror	Victor Young
Pablo's Gypsy Cave	Victor Young
Pilar's Warning	Victor Young
Robert's Farewell	Victor Young
The Earth Moved	Victor Young
The Massacre and Love Theme	Victor Young

Girl Crazy (Decca)

Bidin' My Time	Judy Garland
But Not for Me	Judy Garland
Could You Use Me?	Mickey Rooney-Judy Garland
Embraceable You	Judy Garland
I Got Rhythm	Judy Garland
Treat Me Rough	Mickey Rooney

Benny Goodman's Sextet (Columbia)

Air Mail Special	Benny Goodman
As Long as I Live	Benny Goodman
Flying Home	Benny Goodman
Grand Slam	Benny Goodman
I Found a New Baby	Benny Goodman
Poor Butterfly	Benny Goodman
Rose Room	Benny Goodman
The Wang Wang Blues	Benny Goodman

Woody Guthrie Album (Asch)

Coolee Dam	Woody Guthrie
Gypsy Davy	Woody Guthrie
Jesus Christ	Woody Guthrie
N. Y. Town	Woody Guthrie
Rangers Command	Woody Guthrie
Talking Sailor	Woody Guthrie

Earl Hines Trio (Asch)

Tribute to Fats Waller	Earl Hines Trio
------------------------	-----------------

Irish Ballads (Sonora)

A Little Bit of Heaven	Frank Connors
I'll Take You Home Again Kathleen	Frank Connors
Rose of Tralee	Frank Connors
Mother Machree	Frank Connors
Town in Auld County Down	Frank Connors
My Wild Irish Rose	Frank Connors
When Irish Eyes Are Smiling	Frank Connors
You're Irish and You're Beautiful	Frank Connors

Burl Ives Album (Asch)

Black Is the Color of My True Love's Hair	Burl Ives
Blue Tail Fly	Burl Ives
Foggy, Foggy Dew	Burl Ives
Henry Martin	Burl Ives
The Bold Soldier (Sow Took the Measles)	Burl Ives
The Wayfaring Stranger (Buckeye Jim)	Burl Ives

Jazz Variations (Asch)

I Never Knew	Peck's Bad Boys
Jess Stacy Blues	Jess Stacy & Stars
Milbeberg Joys	Fletcher Henderson-Connie Inn Ork
Noni	Jess Stacy and Stars
Snowy Morning Blues	James P. Johnson
12th Street Rag	Fletcher Henderson-Connie Inn Ork

James P. Johnson N. Y. Jazz (Asch)

Boogie Dream	James P. Johnson
Euphonic Sounds	Pops Foster
4 o'Clock Groove	Frank Newton
Hesitation Blues	Bobby Dougherty
Hot Harlem	Al Casey
The Dream	Al Casey

Meade Lux Lewis Album (Asch)

Dorothy's Bounce	Meade Lux Lewis
Glendiane Glide	Meade Lux Lewis
Randini's Boogie	Meade Lux Lewis
Tap's Special	Meade Lux Lewis
The Boogie Tidal	Meade Lux Lewis
The Denapap Parade	Meade Lux Lewis
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Old Irish Song and Dance (142)
Russian Dance (142)

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Old Irish Song and Dance (142)
Russian Dance (142)

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Old Irish Song and Dance (142)
Russian Dance (142)

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Old Irish Song and Dance (142)
Russian Dance (142)

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Elrio De Carino
Hasta La Vista
La Candelaria
Melodia De Ayer
Paraiso De Amor
Requiesco

Alfredo Mendez
Alfredo Mendez
Alfredo Mendez
Alfredo Mendez
Alfredo Mendez

Polkas by the Polkateers (Musicraft)

Betsy Polka
Continental Swing Waltz
Mamma Polka
Poppa Polka
Rag the Scale Polka
Showin' Off Polka
Stomp Polka
Whistling Waltz

Len Stokes
Len Stokes
Len Stokes
Len Stokes
Len Stokes
Len Stokes
Len Stokes

Porgy and Bess (Decca)

A Woman Is a Sometimes Thing
Bess, You Is My Woman
I Got Plenty of Nuttin'
It Ain't Necessarily So
Summertime
There's a Beat Dat's Leavin' Soon for New York

Leo Reisman-Avon Long
Leo Reisman-Avon Long
Helen Dowdy
Leo Reisman-Avon Long
Leo Reisman-Avon Long
Helen Dowdy

Sula's Polkas (Continental)

Bohemian Polka
Cheer All the Boys
Dookeyhunch Polka
Screwball Polka
Twinkle Toe Polka
Victory Polka

Sula's Musette Ork
Sula's Musette Ork
Sula's Musette Ork
Sula's Musette Ork
Sula's Musette Ork

Remember Album (Columbia)

Dear Old Pal of Mine
Just a Baby's Prayer at Twilight
Keep the Home-Fire Burning
K-E-K-E-Katy
My Buddy
Smiles
That Old Gang of Mine
There's a Love, Long Trail

Buddy Clark
Buddy Clark
Buddy Clark
Buddy Clark
Buddy Clark
Buddy Clark
Buddy Clark

Riverboat Jazz Album (Brunswick)

Capitol Blues
Down by the Love
Gates Blues
Midnight Mama
Mr. Jelly Lord
Parkway Stomp
She's Crying for Me
Snag It

Dewey Jackson
Albert Wynn's Creole Jass Band
Jimmy Wade
Jelly Roll Morton
Jelly Roll Morton-Francis
Hereford
Albert Wynn's Bucket Five
Albert Wynn's Creole Jass Band
King Oliver

Russian Master Singers, Vol. I (Standard)

Bandura
Cosack's Farewell
Drinking Songs
Happy Heart
To the Dark Room
Tree in a Hill
Two Guitars
Volga Boatman

Russian Master Singers
Russian Master Singers
Russian Master Singers
Russian Master Singers
Russian Master Singers
Russian Master Singers
Russian Master Singers

Russian Master Singers, Vol II (Album)

Dark Russians
Dark Eyes
Down the River Volga
Evening Bells
Russian Lullaby
Shining Moon
Stenka Razin

Russian Master Singers
Russian Master Singers
Russian Master Singers
Russian Master Singers
Russian Master Singers
Russian Master Singers

Sidewalks of New York (Decca)

Knickerbocker Serenaders
Smoke Rings Album (Victor)
All the Things You Are
I Got It Bad and That Ain't Good
Intermezzo
Moon Love
My Revere
Once in a While
That Old Black Magic
These Foolish Things Remind Me of You

Artie Shaw-Helen Forrest
Duke Ellington
Freddie Martin
Sammy Kaye
Larry Clinton-Bea Wain
Tommy Dorsey
Glenn Miller-Skip Nelson
Benny Goodman-Helen Ward

Snow White and the Seven Dwarfs (Decca)

Builde-Uddie-Um-Dum
Heigh-He

Evelyn Knight-Andy Love
Four
Lyn Murray Chorus and Ork

ALBUMS

I'm Wishing
 One Song
 Snow White Overture
 Some Day My Prince Will Come

Whistle While You Work
 With a Smile and a Song

Songs of the West (Sonora)

Empty Saddles
 Home on the Range
 Is the Range Still the same Back
 Home?
 Ole Faithful
 Red River Valley
 Take Me Back to My Boots and
 Saddle
 The Last Round-Up
 Wagon Trail

Starmaker Album (Victor)

Everything Happens to Me
 Little Man With a Candy Cigar
 Rose But the Lonely Heart
 Not So Quiet, Please
 Oh! Look at Me Now

Swing High
 Swingin' on Nothin'

The Merry Widow Album (Decca)

Down in Dear Marsovia
 Finale
 Finale of Act I
 Finale of Act II
 I Love You So
 In Marsovia
 Love in My Heart
 Maxm's
 The Girls at Maxm's
 The Merry Widow Overture
 Villa
 Women

Upswing Album (Victor)

A String of Pearls
 Begin the Beguine
 Don't Be That Way
 Oh, Lady Be Good
 Song of India
 Stompin' at the Savoy
 Tuxedo Junction
 Yes Indeed

Fats Waller Favorites (Victor)

Am'n Mbehavin'
 Bald Tigh
 Honeyuskie Rose
 I Can't Give You Anything But
 Love, Baby
 The Joint Is Jumpin'
 The Minor Drag
 Two Sleepy People
 Your Feet's Too Big

Josh White Album (Asch)

Fare Thee Well
 I Got a Head Like a Rock
 Lass With the Delicate Air
 Motherless Children
 Outskirts of Town
 When I Lay Down and Die do Die

Mary Lou Williams Album (Asch)

Blue Skies
 I Found a New Baby
 Night and Day
 Perlan Rug
 Russian Lullaby
 You Know Baby

Mary Lou Williams (Asch)

Drag 'Em
 Little Joe
 Lullaby of the Leaves
 Mary's Boogie
 Roll 'Em
 St. Louis Blues

Winged Victory Album (Decca)

My Dream Book of Memories
 The Army Air Corps Song
 Winged Victory
 Whiffenpoof Song

Audrey March & Girl Chorus
 Harrison Knox
 Lyn Murray
 Elizabeth Mulliner & Girl
 Chorus
 Lynn Murray Chorus and Ork
 Evelyn Knight

Red River Dave
 Red River Dave
 Red River Dave
 Red River Dave
 Red River Dave
 Red River Dave
 Red River Dave
 Red River Dave

T. Dorsey-Frank Sinatra
 T. Dorsey-Jo Stafford
 T. Dorsey-Jo Stafford
 T. Dorsey-Buddy Rich
 T. Dorsey-Pied Pipers-Frank
 Sinatra-Connie Haines
 T. Dorsey-Ziggy Elman
 T. Dorsey-Sy Oliver-Jo Staf-
 ford

Merry Widow Ork & Chorus
 Kitty Carlisle-Wilbur Evans
 Kitty Carlisle-Wilbur Evans
 Kitty Carlisle-Wilbur Evans
 Kitty Carlisle-Wilbur Evans
 Kitty Carlisle
 Felix Knight
 Wilbur Evans
 Lisette Vera
 Orchestra
 Kitty Carlisle
 Wilbur Evans-Felix Knight

Glenn Miller
 Artie Shaw
 Benny Goodman
 Artie Shaw
 Tommy Dorsey
 Benny Goodman
 Glenn Miller
 Tommy Dorsey

Fats Waller
 Fats Waller
 Fats Waller
 Fats Waller-Uma Mae Carlisle
 Fats Waller
 Fats Waller & Buddies
 Fats Waller
 Fats Waller

Josh White
 Josh White
 Josh White
 Josh White
 Josh White
 Josh White

Mary Lou Williams
 Mary Lou Williams
 Mary Lou Williams
 Mary Lou Williams
 Mary Lou Williams
 Mary Lou Williams

Mary Lou Williams
 Mary Lou Williams & Her
 Five
 Mary Lou Williams & Her
 Five
 Mary Lou Williams
 Mary Lou Williams & Her
 Five
 Mary Lou Williams

Chorus & Ork-Lt. L. Paur
 Chorus & Ork-Lt. L. Paur
 Chorus & Ork-Lt. L. Paur
 Chorus & Ork-Lt. L. Paur

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- BANDS PLAY ON AT OUTDOOR SPOTS
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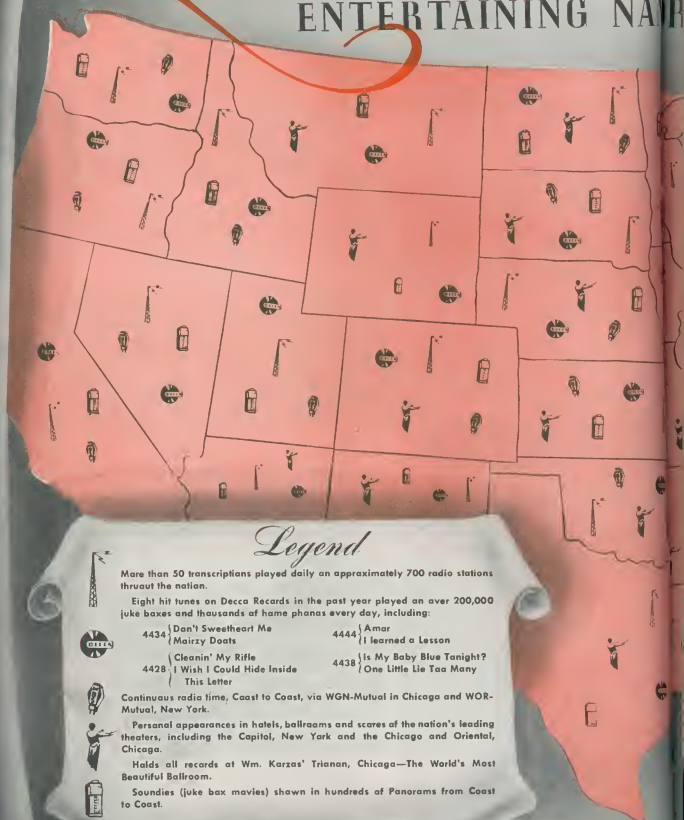
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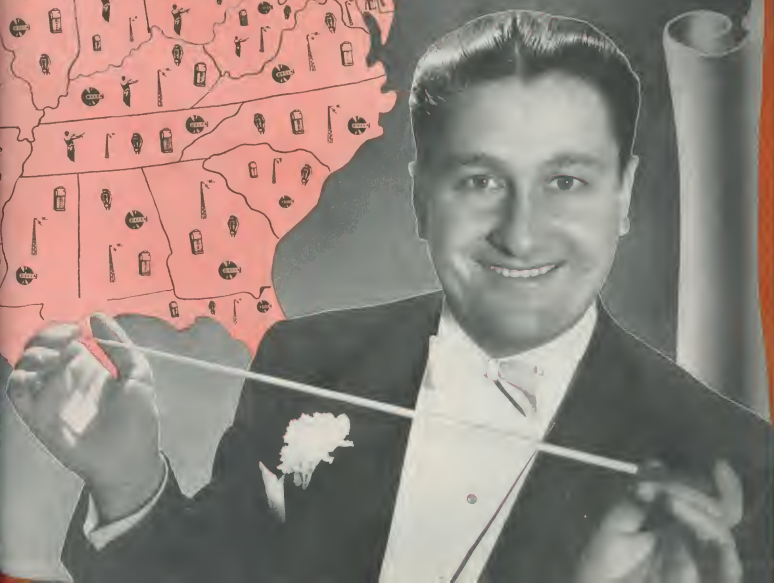
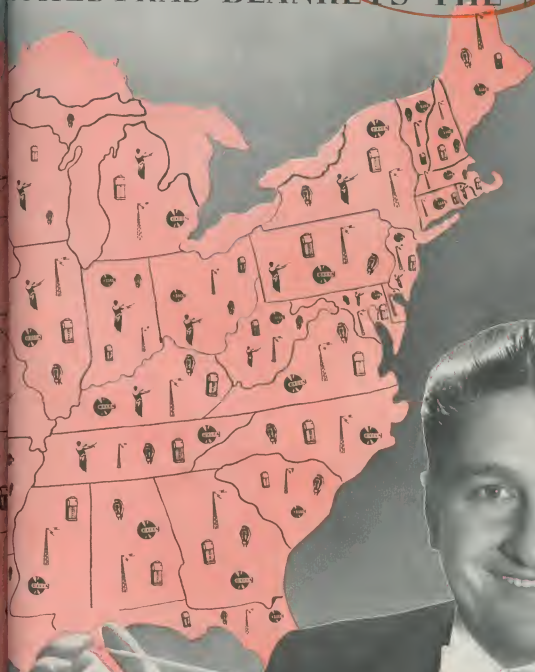
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DANCE-TEACHERS

BALLROOM BOOM FACTS AND FIGURES

ONE-NITER

THE war has had some peculiar effects on the ballroom business. In the earliest days of our struggle for world freedom, and possibly thru the first two years following the Jap backstab, most of these effects were in the form of hard blows. Terpsy audiences, for the most part, were made up of younger people, and as the boys began to answer the call to arms patrimonage at the booteries fell off. Many ballrooms, housed in auditoriums and other large buildings, were taken over by the United States Army to be used for military needs. The gas rationing rules elugged those terperies located in outlying districts severely. All in all, it seemed for a while as tho the ballroom biz was simply going to be enowed under by circumstances completely beyond the control of even the most experienced operators.

Hoofstam Come Back To Their Stamping Grounds

Then, a little more than a year ago, a slow, subtle change in the picture became evident. Those same kids who had gone off to the training camps were back on the dance floors, now dressed in khaki or blue, but with the same yen for hoofing they had before they became fighting men. True, they came back just for ruckus and leaven, and on week-end passes, and they weren't always in attendance at their home dances, but dance they would, wherever they were. And in the meantime, hustling operators' efforts to build new attendance outlets were beginning to pay off. Many who had watched their younger audiences drawn away had set about building and reviving an interest in dancing on the part of the older folks. "Old-Timer" dances were promoted in many sections of the country, and quite a few successfully. As the kids came back, the operators were able to play to audiences with two different appeals. Youngsters and oldsters both began to contribute to the resurgence of the terpal-acea, generally on nights set

aside for each group individually.

Army Spot Turn-Backs And Gas Ban Exting

In the beginning of the year the army began to turn back to civilian usage some of the spots it had needed. Such an instance was the IMA Auditorium in Flint, Mich. Week-end dances in the sud were immediately instituted and one more spot was running. The ban on pleasure driving was lifted, and many hoofery fans saved up whatever spare gas they could muster for perhaps a weekly, or bi-weekly run out to the local terpalce.

Ops Hit Long Sought Pay-Off Formulas

Other operators who had been hard hit, but had never quit trying began to hit pay-off formulas. On the West Coast, for instance, it was discovered that some of the grandest hoof-murts could be turned into money-makers by meeting the entertainment needs of an entirely new type of war-worker audience which had migrated to California from many of the Western States. This entertainment need turned out to be the kind of music these folk had listened to, and danced to regularly at home: Mountain music, sagebrush symphonies, cowboy concerts, call it what you will. It started to bring a new, live audience to the dances and revived still another segment of the now-faded, booming business. The Venice Pier Ballroom, for instance, which had long been considered a dead spot, began to play Mountain Music. Roy Acuff and His Smokey Mountain Boys, for example, were brought in for a week-end last April and drew 21,000 people into the terpery over the Saturday and Sunday. Bob Wills and His Texas Playboys, Spade Cooley, Roy Welling and other cowboy and mountain music-makers, were called in to contribute their box-office magic to revivifying other Coast terpalaces.

Came summer and operators proved their faith in the ball-

room biz by expanding, redeco-rating, enlarging to the best of their limited abilities. Bob Platt, of Dorsey Park Ballroom in Alhertown, touched up his spot, started to play top names. Don Felix at Pleasure Beach Ballroom in Bridgeport laid a new dance floor for his patrons. Bill Hunt, who could have bowed out of the picture quite gracefully after his Starlit Ballroom on the Ocean Pier at Wildwood, N. J., burned down to the ground on Christmas morning, 1943, chose to rebuild his terpery. Carl Fox in Minneapolis, Larry Geer, of Fort Dodge, Tom Archer, of Des Moines, all began to lay new, aggressive plans for their dances.

Top Ops Seek New Terp Worlds To Conquer

Then came conclusive proof, if any more was needed, that a real hoof boom was on the way, if not already here. Established, successful operators began to look around for new terp worlds to conquer. William Kearns, operator of the click-Aragon and Trionon terperies in Chicago, made a special trip to the West Coast to look over a possible new spit-and-whirl spot in Hollywood, or Santa Monica, or some other live Coast town. Maurice Cohen, of the Hollywood Palladium, undoubtedly the West Coast's most successful dance spot, announced plans for a chain of "Palladiums" in key cities from Coast to Coast, as soon as material and man power for construction or redecoration of buildings were available. Cohen hired a building consultant and sent him on the road to survey prospective sites and locations.

In the meantime, the guys who see juke how hot the ballroom biz is, as well as any other segment of the music biz is at any given time, had gotten the idea that hooferies were on the upbeat, and decided to get in. There were the band leaders who had played terp dates from Coast to Coast and had seen new records set left and right. One of them, as a matter of fact, Horace Heidt, had some

time previous bought himself the Aragon in South Gate for \$100,000, and when reports got out that Heidt in the first year of operation had gotten back his \$100,000 plus another \$40,000 for good measure, other bandmen really looked over the field. Tommy Dorsey had Arthur Michaels come out to the Coast from New York to dicker for the Casio Gardens terpery in Santa Monica. This had been kicked around from pillar to post, and nothing had happened despite the fact that some help and enterprising operators had taken a crack at turning it into a money-maker. Tommy, in partnership with brother, Jimmy, finally bought the spot for a reported \$65,000 and the boys began doing a nice bit alone.

Expansion Is Bandmen Aim, Too

Before the brothare closed the deal, other leaders, notably Abe Lyman, Harry James and Phil Harris, were said to have been looking over the proposition. It is still believed that Harris is anxious to build a spot somewhere in the San Fernando Valley, that James is eager to establish a sound business (a terpery would be it, the leader and his advisors feel) on the West Coast, and Lyman has always had his eye out for the right kind of a deal, dancery or otherwise.

Horace Heidt, after his click with the Aragon, is now reported to be looking around Eastern locations with an eye toward opening a terpalce here, and the Dorsey Brothers are said to be eager to expand their ballroom interests. Other established operators were now doing better than ever, following that spell of heavy headaches. Roseland in New York celebrated its 25th anniversary with turnaway attendance. Other spots in the East, the Midwest and the South were packing 'em in. The ballroom biz, generally, woke up to find itself right in the middle of a boom . . . a boom that promises to last for a long time.

ROUNDING UP one-niter R groes agurs, with the claims and count-claims of bond leaders, their managers, booking offices and promoters themselves, is much like attempting to corral a herd of loco steers. Reports from the Billboard correspondents, however, verified and authenticated as far as is humanly possible, indicate that one-niter promoters have been doing a healthy bit this past year. It is true, of course, that not only the promoters, but the bands themselves, have been working under sevare handraps in the form of travel difficulties (faced by both the band and the promoter's potential clientele), lack of suitable building space, objections of many top sideman to doing road work, and other substantial obstacles. Despite these, however, the cfts which made the ticks seem to have garnered the gold, and the promoters who battled their way thru the maze of difficulties did all right too.

Figures Show Solid One-Niter Takes

A fast look at a few figures gives full support to this contention. Early in the year, Ed McIntyre, playing the Ritz Ballroom in Bridgeport, brought \$1,726.80 into the box office, while later in the summer, Vaughn Monroe did \$2,488.40 at Pleasure Beach Ballroom, also in Bridgeport. At the Riverside Ballroom in Springfield, Mass., Duke Ellington knocked off a hot \$3,200. The great majority of Massachusetts, Connecticut and other Eastern enter dates, both summer and otherwise, paid off both the promoter and the orkism.

Random Midwest Scores Indicate Good Biz

In the Midwest, claimed by many in the trade to be the real backbone of the one-niter business, box-office figures on dance dates were generally healthy. A random round-up shows Lawrence Welk taking in \$3,600 at Angel's Pavilion in Sun Prairie, Wis.; Tiny Tim

This mob at Moonlite Gardens' Ballroom at Coney Island Park in Cincinnati was not too untypical of the revived interest in hooferies on the part of "old-timers" as well as the youngsters who are the terpalaces best customers.

Lawrence Welk leads a songfest in the midst of the dancing at the jam-packed Trilanon Ballroom in Chicago. Gail in black dress and Flower in her hair, right in front of Welk, is ork's singer, Jayne Walton.



JAZZ RECORDS \$\$\$\$

ROUND-UP

TABBING THE THEATER TAKES

drawing \$1,442 pays to Eagle's Million-Dollar Ballroom in Milwaukee; Tiny Wolfe (heading up the Blue Barron band) with \$1,800 gross at Peony Park in Omaha; Jimmie Lunceford hitting a high \$8,000 at the Kiel Auditorium in St. Louis; Lunceford and Louis Jordan dragging in 10,842 payees at \$1.25 to \$1.50 per at the Auditorium in Kansas City.

Down South, many o'z's set new one-akter records, while scores of others did good business and enabled promoters to suit away some dough. Count Baile's \$1,200 at Skateland in Richmond, Va., was a healthy gross, and Billy Eckstine's better than \$3 at Fave Fox Hall in Rocky Mount, N. C., was a money-maker.

Coast Tour Dates

Holly B.O. Pay-Offs

Out West names and semi-names sell off some box-office dynamite. Sparked by Harry James' New Year one-akter which drew 9,800 people, for \$10,000 worth of his hit the Hollywood Palladium, orks turned in hefty takes for many a promoter. Tommy Dorsey's \$4,700 at Rainbow Bandview in Salt Lake City was nothing to sneeze at, nor was the sentimental gentleman's \$5,800 at Miami Auditorium in Oklahoma City, his \$14,000, the night before, at the Coliseum in Tulsa. Jimmie Lunceford's \$3,950 at McElroy's Ballroom in Portland, Ore.; Woody Herman's \$4,200 at the Skyline in Tulsa; Stan Kenton's \$3,938 payees at Pasadena Community Ballroom and Spade Cooley's \$1,973 at the Riverside Rancho in Hollywood were all healthy-to-sensational box-office figures.

On the Coast, too, local bands came in for their share of the one-akter moola, and paid off most of the promoters who took the gamble. All in all, the it was far from the greatest one-akter season in band history, it kept quite a few of the music-making kids and the boys who buy them from starving to death.

A MAJOR disk company representative this past summer made five trips to the Capitol Theater, New York, before he was able to get into the house without waiting literally hours on line. Pic was *Since You Went Away*, admittedly a grosser, but stagelike was nothing more than 25 solid minutes of Gene Krupa and his new ork. In a 10-week run at the New York house the Krupa band drew from better than \$70,000 per week the last several weeks of the run, up to smash figures above \$90,000 for the earlier weeks. This is just one of the little tales that tell of the phenomenal takes being run up in film - flesh palaces, playing bands and singers, all over the country. The Krupa run at the Cap is not an isolated main stem case.

Slim Hirling
New \$\$\$ Highs
If you've walked down the street any day or evening right from Monday thru Sunday, and attempted to get into any one of the houses playing musical attractions, you'll need no figures to help you form the conclusion that band-singer stagelike have hit new dollar highs along Broadway.

If you want a few figures in support of the conclusion, however, take these: This past fall, the Andrews Sisters and a Miteh Ayres ork rounded up specifically for the date, grossed close to \$95,000 for the New York Paramount in their first week; Charlie Barnett and his ork, about the same time, hit a new high at the Strand, with a \$74,000 figure. The list of top grosses run up by bands and singers in Slim Hirling's aren't particularly exceptions in the wide-filmer gross busting picture.

Second Million-Dollar-Year For Baile

The Earle in Philadelphia, with a diet consisting largely of name orks and singers, has knocked off its second consec-

utive year of better-than-a-million-dollar take at the box office. And the attractions that draw 'em seem to be highly diversified in appeal. The Ink Spots, Ella Fitzgerald and the Coote Williams ork busted thru with a smash 460 at the Philly house this past June, and Tommy Dorsey hit \$41,500 in February to come close to his \$48,000 all-time house record at this theater; Cab Calloway knocked off a hot \$41,000, and so on thru the list of name and semi-name musical attractions.

Hub Hef

Holler Figures, Too

Boston came in for its share of top takes with Betty Hutton whirlwind up with a \$84,000 week at the RKO-Boston. This Hub house gives ample evidence, by the way, of the mounting public interest in name orks and singers in presentation palaces. We have Hutton hitting higher than the hot gross run up in the fall of '42 by Glenn Miller (now a major in the U. S. Army). Miller's \$48,000 in '42, similarly topped what in '41 was the hottest house figure of \$43,000 set by Kay Kyser and his ork.

Eastern Houses

Generally Were Sizzling

Other houses in the East have reported equally sizzling takes with the music-makers, and the box-office fever for orks and singers is by no means exclusively an Eastern condition. In the Midwest the film-flesh band-specialization houses have been topping previous top figures with equal abandon. The same bombshell, Betty Hutton, for instance, recently blasted all previous records at the Chicago Theater, Chl, with a block-busting \$70,000, and just the week previous Charlie Spivak and his ork had turned in a far-better-than-average \$60 at this house. When it's considered that this Balaban & Katz showplace has a seating capacity of not quite 4,000, and that

the scale is set at 55 to 85 cents, these box-office takes take on real significance.

Hutton was in with Warner Bros' *Mack & Dimitrios*, a healthy grosser on its own in many fleashees houses, and it is certainly conceded that a strong picture is often largely responsible for lines at the box office, but when a closer study is made of takes at theaters playing bands and singers along with pic it becomes clear that the flesh attractions are able to draw plenty heavy without any appreciable film support. Take Nat Berger's Downtown Theater in Chicago, formerly the Rialto burly house. Berger has been playing strictly B filmentary and yet in the same week that in Hutton was drawing 700 worth of customers (unquestionably a healthy portion of Chl's theater-going public) to the Chicago, Berger had a healthy \$10,000 with Johnny (Seaty) Davis and his ork on the stage, and a Monogram dog, *Leave It to the Irish* on the screen. The previous week, with an equally ineffective pic draw, the Burger house took \$21,600 with the Milt Heric Trio. And these figures were took up in a house which seats only a little better than 1,800 people and gets 44 to 95 cents at the gate. The State-Lake, this same week, with 3,500 capacity, a 55 to 95-cent tab, and a top cinema program, Betty Davis' *Mrs. Slesington*, turned out only \$25,000 worth of payees. This sort of comparison indicates the potent pull of music-making at the ticket window. The Oriental, Chl, backing Hutton at the Chicago Theater, and with a United Artists weekie called *Song of the Open Road*, hit \$32,000 with Boyd Raeburn, his ork and the Mills Brothers.

Midwest Houses'

Healthy B.O. Charis

The list of theater takes in the Midwest makes every bit as healthy a B. O. Chart as does that of the East's houses. The Downtown Theater, Detroit, with a Republic house opera

colled *Yellow Rose of Texas* on the screen, and Lena Horne the top stage attraction, hit a hefty \$54,000. Downtown seats 2,800 and works a 40 to 65-cent gate. Other standouts takes thru this territory were: Tommy Dorsey's sizzling \$28,500, \$33,000, \$36,000 and \$56,000 in the Orpheum, Minneapolis; the Riverside, Milwaukee; the RKO Palace, Columbus, and the Oriental, Chicago, respectively; Woody Herman's \$55,000 at the Chicago Theater; Sammy Kaye's hot \$22,000 and \$23,000 at the Circle, Indianapolis, and the Orpheum, Omaha. Certainly the bigger the name, generally speaking, the heavier the gross, but lesser band and singer names draw their proportionate shares.

Gargantuan Grosses In Every Section of Land

The list of gargantuan grosses could go on and on, and includes every section of the country. East, Midwest, West, South and North. Space does not permit a further itemization of box-office figures. Suffice it to say that the Orpheum in Los Angeles, for instance, and the RKO Golden Gate in San Francisco, to name two, have hit higher takes in the past year, with their ork-singer stagelike policies than in practically any previous year, and have been able to more than successfully compete with straight film houses. Southern theaters have found the band-singer stagelike policy equally effective.

More and more houses (tho the trend admittedly is moving slowly) are converting to musical stagelike policies. Theaters (Downtown Chicago) switchover from burly to bands has already been cited. Several weeks ago the Met, Cleveland, established a policy of race names. Others have hitched their houses to the bandwagon, and from all indications, still others will continue to do so this coming year.

The hepcsters rushing down the 43d street side of the Paramount Theater around the corner to the box office are just a little more enthusiastic and in a hurry than the crowds which flocked to every Paramount, Roxy, Loew's State, Strand, Capitol band-singer stagelike the past year. And the New York theaters weren't the only ones which hit new box-office highs with ork attractions. Presentation houses all over the country did the same.



DON'T FORGET ASPIRINS,

Many a leader has yelled that to the missus before embarking on a '43-'44 tour, but there's still top \$\$\$ in those one-nighters and theater treks

TRAVEL conditions for touring bands have been tougher this year than ever before. Leaders with automobiles and trailer-truck combinations managed the season 1942-'43; but this year the cars were 12 months older, the tires no better and the gasoline situation hardly improved. With 20 to 50 pieces of luggage to move, railroad trains were cut for some of the one-nighter tours that enthusiastic booking offices had scheduled.

Late trains and the absolute impossibility of securing space caused frequent cancellation of bookings, some of them one-nighters where local advance sales set records. In several cases

promoters brought suit because of delayed arrivals that necessitated the cancellation of dates. In Canada the courts ruled in favor of the hall operator and granted a judgment against Ina Ray Hutton's ork because late arrival plus cold instruments resulted in a bad session starting near midnight instead of the advertised hour. The fact that a superior performance was given on the second night did not bring the customers around after the first show, and the court ignored the idea of an "act of God" and said Miss Hutton should pay for the ice and snow that piled on and under the instrument truck and chilled the brasses while delay-

ing arrival. In other cases local danceries have taken their losses along with the orchestras and red inked the loss to be wiped off with the next promotion.

Since many colleges have practically turned into service training schools, there haven't been as many college prom dates for name bands, and mainly because of the lack of transportation and therefore the lack of touring outfits, not as many one-nighters in smaller towns. But the orks that have hit the road ran up some mighty nice scores, setting top attendance records here and there.

Notable among one-night

dates of the season, of course, is the string played by Harry James after he closed at the Astor in New York. In some of the cases, James got guarantees between three and four thousand dollars. Other bands striking out for one-night dates have run up high figures, too, particularly in the case of colored units playing dance halls catering largely to Negroes. Billy Eckstine with a brand new outfit did near capacity on many of his dates, and Lionel Hampton, Count Basie and a number of others hit top figures that more than justified the trouble and expense incident to the trials and tribulations of travel. Cab Calloway's

one-nighters in Canada's mid-time provinces (to white audiences) were outstanding.

Increasing grouches for orchestras playing dance rooms or week stands have also been seen this past summer. Part of the interest in dance rooms may have sprung from the fact that week-long bookings are easier to make than one-nighters.

Woody Tops In Detroit

Eastwood Gardens in Detroit on week-run outdoor dance bookings saw an average of 88,000 a week in admissions with Woody Herman top pull for a \$12,000 week.

Vaudeville tours have



BABY!

brought some record attendance figures with a unit show comprised of Cootie Williams Ork, Ella Fitzgerald and the Ink Spots, rolling up a series of highs across the country. In Philadelphia for example coming within a few hundred dollars of Tommy Dorsey's all-time high at the Earle of \$46,700. At Chicago, Charlie Spivak came close to the all-time high of the Chicago Theater, and in many other cities new high figures were pulled by orks.

Money In These Hills

Orks on the road this year made their tours the best way they could. Johnny Long slept in the vestibule of an east-bound train, in elite a single example, and cuses of crowding eight and ten people into pullman space for half that number are too numerous to mention.

Jumps were made by antiquated car and overhauled bus, by combinations of trailer and truck, and in one case an undertaker's black hearse was used to haul instruments according to photographs submitted by the ork press agent. But the band tours still go

on and will as long as present day orchestras operate. The money is in the mountains, not only dough for the single date, but the popularity overall that makes a band valuable for theater and radio date, particularly the latter. Reputations are built on the road, and reputations are the most important factor in the band business today and every other day. With no new tunes on disks for most bands, and limited air time for sustaining shots, the road still stands as a must for the maestro who expects to hold his place in the scramble that is the pop band business.

Trains will be more crowded next year than this, experts say, and undoubtedly will be more impatient when the band boy starts to load the baggage. Hotels will turn away reservations, and even cab transportation from hotel to hall will be difficult. But the bands will tour again, as they always have—nothing can kill the public hunger for live music of the top type, and nothing yet invented can keep the bands away from the public that wants to see them.

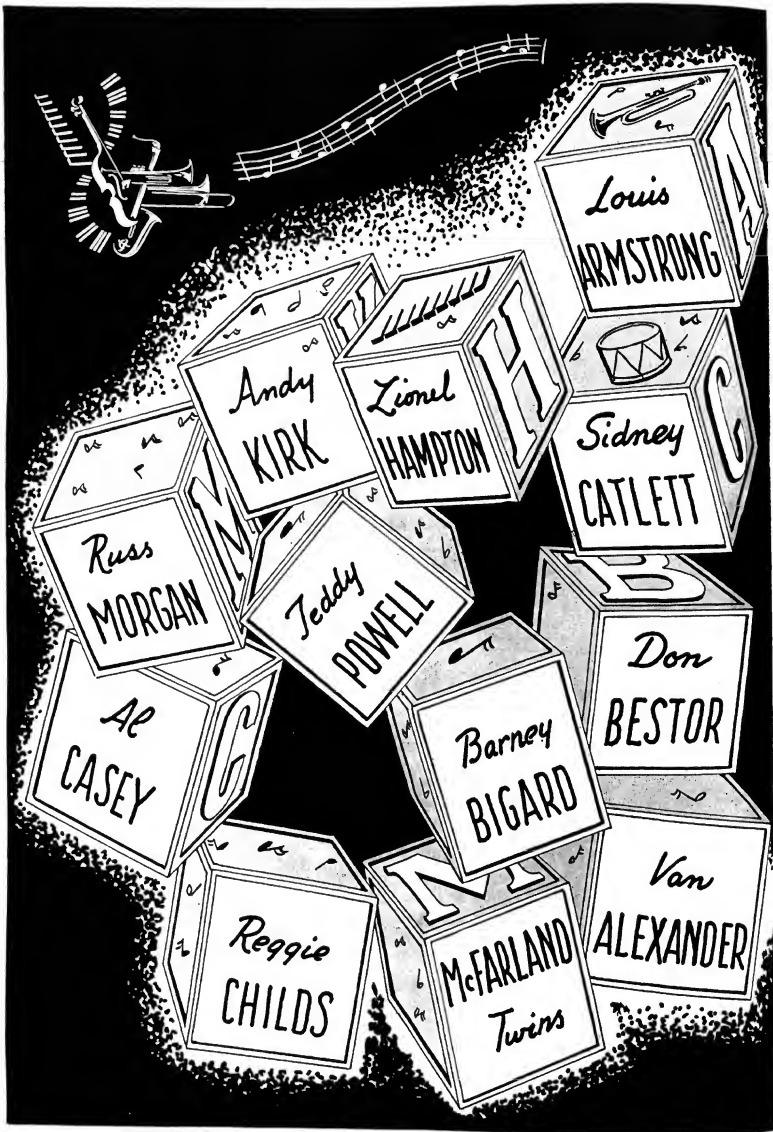


This shot of Harry James and Helen Forrest, taken before the canary left Mr. Horn to go out as a single, is another indication (but a mild one) of what leaders, vocalists, not to mention sidemen and the poor hardworking band boys had to go thru to do one-nighters and other road dates in the season just past. Loading the luggage was just one small part of the problem. There have been cases, as the accompanying article states, where leaders have slept on train vestibules, where they couldn't get trains for their next jumps at all, where they faced obstacles to successful trekking never before encountered in the band biz.

The boys are burning, as their bags are loaded aboard a luggage truck and headed for the train that'll take 'em on the next leg of their one-nighter trek. Note the gent with his hands in his pocket registering a squawk at the way his bags are being treated. Get the guy carrying his own suit on a hanger and the character right between the suit lugger and the guy he's talking to, in the background. He's so mad he's puffed up, about ready to explode. But it was all part of making a band tour in the past season.



And just by way of contrast here are Eddy Duchin and June Robbins in a pre-war tour shot. They look as fresh as a couple of daisies despite the fact that they've just completed a short jump: Rio de Janeiro to New York via plane. Those were the days when you could hire a plane to carry your whole organization, make jumps in comfort, arrive on a job ready to really play it. Eddy is now a naval officer and June is doing a single under the management of Robbins Artist Bureau.





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A REVIEW of exploitation of bands on luration jobs for the past 12 months leads to just one conclusion: There was no exploitation worth mentioning. Band managers, leaders, press agents, booking offices are all to blame for this cockeyed situation, with the individual degree of blame determined by the circumstances in

A REVIEW of exploitation of bands on location jobs for the past 12 months leads to just one conclusion: There was no exploitation worth mentioning. Band managers, leaders, press agents, booking offices are all to blame for this cockeyed situation, with the individual degree of blame determined by the circumstances in

any given case. It's a paradox of the band biz that a leader, his mentors and barbelings will knock their brains out to grab off a location (long-run hotel or ballroom) job . . . at a loss to the leader, and having grabbed off the job will sit back on their collective fannies and do nothing about it.

ork at a New York, Chi or other
big-town location date takes
two forms:

(2) Exploitation of the band as personal attraction at the spot.

Both forms of exploitation, again obviously, are designed to achieve the objective of build-

ing the band's popularity so that it will be able to command better, more and higher priced one-niter and theater jobs, and maybe anare itself a pix contract, a disk session or two and maybe even a radio commercial.

The word "obvious" has been twice repeated, and band smartasses will be inclined to say that the foregoing and most of the following is like telling a college professor that "B" follows "A" in the alphabet. But the proof of this pudding is in the performance, and a fast look over the activities of most works who've played key city locations spots in the past 12 months will quickly reveal that, obvious or not, the boys have not achieved anywhere nearly full exploitation value of their location sessions.

piped up with: "Mr. Smith, aren't you ever on the air?"

B-way Columns Only Part of Full-Bodied Exploitation Campaign

The other phase of the location exploitation picture is just as bad. Most orks hire a pro agent and let it go at that. If the ork or leader appears in Winchell, Sullivan or a couple of other syndicated columns a few times a week they're happy. There's nothing wrong, certainly, with the Broadway Column plugs. But they're only a part of a rounded out exploitation job. The kind of thing that aggressive exploiters in the pix biz, the radio biz or almost any other live branch of showbiz do in neglected almost entirely by the handouts.

One leader in a New York magazine, *Harper's*, wrote:

survey of the hotel he was playing made and found 23 new spots where the hotel owner could post show cards and signs advertising the fact that the band was playing the hotel's room. And what's more, he persuaded the hotel owner to put the show cards and signs around. That's exploitation, and that is just what isn't done by the great majority of the leaders and the guys who work with them.

Calloway Book for Hopsfers Is Solid Stunt

Most Orks Do Little Remote Shot Planning

Take point 1, for instance: Exploitation of the air time the band gets at the location, network shots anywhere from 3 to 15 times a week. How much planning do most bands do to prep the tunes they'll present during the valuable 15 minutes they'll be airing? The answer is very little, as diligent listening to remote band programs will quickly indicate.

Fan Mail Follow-Up
Generally Poor

But regardless of how bad the remote shots are they'll pull some fan mail—naturally, the better the programs the more fan mail. What do most leaders do with their fan mail? They read it. And then they reply. "I'm glad you liked my story," whose job it is to answer the mail in a manner to stimulate good will and increase enthusiasm on the part of the listeners. Make a tour of the mail, and you'll find that at any time and ask them to show you the replies to their fan mail. If the mail is answered at all the replies are stereotyped and worse than no reply at all. You can't help but realize that slow, painstaking building of a band thru such obvious methods as doing arduous and thoro job of answering fan mail is a necessary part of a successful band operation.

By and large, leaders pay too little attention to their remoteness and besides fail to follow up whatever return they do get from their air shots. The result of this attitude is typified by the kid who caught a band leader backstage on a theatre date and asked for his autograph. The leader had just done five months in a hotel spot with an average of six air shots a week. The kid got the maestro's autograph and then

Another band leader arranged to list on the backs of the five

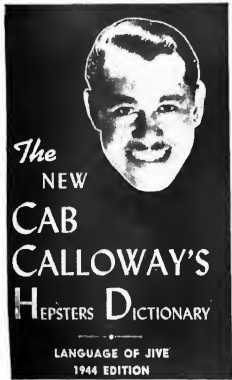
Many post cards, distributed in many hotel rooms and which patrons mail to their friends, are signed "Long and Short" on the air. This kind of promotion is bound to add little to a leader's air shots, but you can't blame him for trying to find leaders who are anything but as enterprising. Of course, rarely unusual, long-term exploitation stunts have been used by radio leaders, but they're practically unknown in the South. There is the Cab Calloway jukebox in the New Orleans City Directory, which has been on the air for more than seven years and which the Big De-Ho Man uses to good advantage whenever he plays local radio. There is the "Long and Short" Hotel in New York or the Cugat Manana in Hollywood. Most leaders will do anything to get on the air, make an audience, and get a record. They will graph track, receive mail, while on location and visit to entertain a few top jike boys and a few big-time radio operators. But those stunts are not the only things that can be employed with anything like regu-

Reasons for Promotion Lack May Have Little Sense

There are scores of reasons why real and imagined, offered by the bandmen for their failure to get the job they want. The most common job on their location is the drummer. The reason most frequently offered is that as drummers they are not "musicians" and are much doing playing the kit. But that he's reluctant to spend his life with himself he's there. Some of the exploitation men, however, will tell you that their bandmen have no talents but a strictly a stupid policy. Other reasons are that some of the bandmen are too young and are on the air because they're too much interested in plugging their own names. Some of the bandmen who the leader is a writer, publisher, or because they "like" a certain song plugging it. Some of the bandmen are a little economic sense, but not too much. The big reason is that the band has no money and the band boss, despite the fact that it falls into the \$10,000,000,000 industry classification, is not a musician. The exploitation of the bandmen is a very simple thing. The bandman needs a job. The right kind of a job is not available. The bandman needs a press agent. The press agent is too much occupied with other matters to do the exploitation job.



Ballrooms seem more inclined toward exploitation stunts than the average hotel location. Here's a typical stunt pulled at the Trianon in Chicago in connection with Leap Year. Gals had to pay admish, but could bring a male in with them for free. In this pic they're lassoing Lawrence Welk and trying to drag him off the bandstand.





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BANDS PLAY ON AT OUTDOOR SPOTS

By
Ted Wolfram

The band plays on at park and shore resorts despite shortages of musical units and changes in the general outdoor picture due to gas rationing and other wartime restrictions. Originally no park was considered worthy of the name without a featured aggregation of brass blowing musicians, and thru the years of radio, wired music and public-address systems have not been powerful enough to completely displace the in-person maestro.

85 Eastern Resorts Feature Orks

At the start of the current outdoor season 85 outdoor resorts on the Eastern Seaboard used bands or orchestras as featured attractions or for dancing in ballrooms in the resorts. During the season some

of these spots dropped their bands and substituted canned music, but others have used larger and better bands as the season progressed.

Outdoor show business is on the band wagon to as great an extent as it has always been.

Music for Dancing Outdoors

Proving a Click

Outdoor bands of the Sousa, Pryor or Creature type are a rarity today. Most parks cater to dancers, with the emphasis on name bands for one-nighters and special engagements, and sectional and local names for lesser dates. Music for dancing has proved a bigger draw in many parks than music of the concert type.

There are still a few outdoor groups, however, and with

surprisingly large followings. Bands such as Gervone's, Ventrone's Sleson Band and Joe Basile's Madison Square Band are among those carrying on. Basile has two orchestras, one plays four dates, the other is located for the summer at Henry A. Guenther's Olympic Park, Irvington, N. J. Basile made his first appearance at Olympic Park 32 years ago. He's been featured there since 1932, and while he may play other dates during the week, Basile in person must front the Olympic ork on holidays and Sundays. He's a feature and the patrons expect him.

Hamid Says Names Specifically for Ballrooms

George A. Hamid is one of the heaviest buyers of modern

dance hand groups for outdoor spots. Owner-operator of Hamid's Million-Dollar Pier in Atlantic City, he is also one of the leading bookers of park and fair attractions. Hamid says the modern "name" band is specifically only a hall-room attraction unless it is used in a revue or augmented by vaudeville acts. For him, at least, the name orks are for dancing. This summer Hamid has Peggy Reed and her all-girl band as a season attraction at his Million-Dollar Pier in Atlantic City, and at the Pier's circus he has Ermine's Midget Band and the Hippodrome Ray Maschino's Band.

In Atlantic City, Hamid during the season presents many of the top-money bands in the Ballroom of Statos on the Pier. Appearing there this summer

have been the bands of Vaughn Monroe, Les Brown, Tony Parlor, Woody Herman, Mail Hallett, Charlie Spivak, Harry James, George Auld, Dick Meisner and Joannine Richards.

As a feature in park and pier ballrooms name bands are a definite asset, and even tho they may not directly contribute to the take of the park or pier, since they are in as a "free" attraction, their value from a publicity angle is high. Where admission is charged and ballroom patrons go thru a gate of course, they are also a commercial asset.

Hamid's Sparrows

Breaks Wartime Record

Names make ticket sales in bands. An example is the recent wartime record set by Eskine Hawkins and his orchestra when on the afternoon (8 to 7 p.m.) of Sunday, July 23, attendance of 8,500 was registered at the Sparrows Beach Ballroom at Annapolis. All-time record for this spot is held by Charlie Barnett, with attendance of 8,000 at a pre-war Fourth of July dance.

Talent agencies this year have found the usual summer markets for name dance hands very satisfactory and also report bookings in many army camps, particularly in the Southern States.

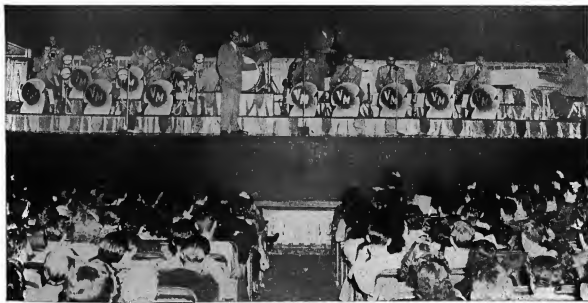
Eastwood Gardens

10 Weeks' 806 Tots

Another good spot for the dance bands is Detroit's outdoor spot, Eastwood Gardens, where the take for the first 10 weeks of the 1944 season was \$80,000, with name bands doing week stands. Top grosser of the season at this spot was Woody Herman, who drew a \$12,000 gate the week of July 14.

Business the past season has been average to good in all summer dance spots, with exceptionally good business registered at several ballrooms such as those at Hershey Park, Hershey, Pa.; Lakeside Park, Dayton, O.; and Lakewood Park, Mahanoy, Pa. For example, Harry James and his hand garnered a nifty \$11,000 in a one-night stand at the Hershey Park Ballroom this summer.

While not in the commercial field, the free dances held on the Central Park Mall in New York City clearly indicate the popularity of modern dance bands. Tony Pastor's band set this year's record at the mall with an attendance of 35,000 on August 10. However, this does not equal the records set up by Benny Goodman, with 50,000 at a 1943 dance at Prospect Park, Brooklyn, and by Cab Calloway, with 50,000 at a 1943 dance on the Central Park Mall. Similar pulls are noted thru-out the nation. Hot Lips Page and a small combo drew 15,000 in Connecticut recently and there have been terrific attendance of free concerts in Chicago parks.



Vaughn Monroe, doing a date at Pleasure Beach Park, Bridgeport, Conn., typifies the standard dance orks which have continued to play all types of outdoor engagements in ever-increasing numbers, while Joe Basile and his Madison Square Garden band are a good example of the brass band still popular at many fairs, parks, etc.



1st IN Girl BANDS



Critical Raves

Variety

... Nifty arrangements . . . sells itself on Miss Leonard's leadership, personality and musicianship . . . holds it own with male bands.

Detroit Free Press

(Len Show)
... the unusual, an excellent all-girl orchestra, a leader with looks and ability . . . and her gowns!!!

Billboard

... Ada Leonard handles her crack all-girl band and emcee chore in excellent fashion . . . is a deserved repeat hire.

Los Angeles Examiner

(Neil Rod)
... No better entertainment has been offered of the Orpheum.

ADA

"Romance
in Rhythm"

Leonard

AND HER
ORCHESTRA

Featuring

- FRANCES GRIFFIN—Vocalist
- FRANCES SHIRLEY—Trumpet
- MILDRED SHIRLEY—Vocalist
- FLORENCE De'L—Drums



RECENT ENGAGEMENTS

Theatres

RKO Boston
Golden Gate, San Francisco
Orpheum, Los Angeles
Downtown, Detroit

Earle, Philadelphia
Riverside, Milwaukee
Loew's State, New York
Palace, Cleveland
Capitol, Washington

Oriental Chicago
Circle, Indianapolis
Palace, Columbus
Temple, Rochester

Ballrooms

Aragon and Trainor, Chicago
Linton Beach, Portland, Ore.
Tune Town, St. Louis

Pacific Square, San Diego
Indiana Roof, Indianapolis
Topper Club, Cincinnati

Hotels

Schroeder, Milwaukee • Claridge, Memphis • Club Madrid, Louisville

Miss Leonard's gowns by Adrian, Howard Greer and Hattie Carnegie.
Orchestra costumes by Lovejoy, New York.

MURRAY ROSE *Manager*

Direction Of **FREDERICK BROS. MUSIC CORP.**
RKO BLDG. Radio City NEW YORK

BANDLEADING SHARPS & FLATS

A leader who broke up his band to go into the army, then came back to civilian life and maestraing, tells of the travails of bandlife today... and he does mean "flats"

By Dean Hudson

A couple of years that seem a couple of lifetimes ago my band and I were playing the North Carolina State prom. As we played our theme, *Moon Over Miami*, at the close of our airshot from the spot, the NBC announcer stepped up to the mike and said: "Ladies and gentlemen, remember Dean Hudson's theme song. You won't be hearing it again for a long time." I was wearing the stock podium smile, and as I realized what the guy was saying, it wiped itself from my face. Altho I'd been commissioned in the U. S. Army Reserve since 1935 and had been awaiting my call to active service, the NBC man's announcement came as a blow. I'd just been so busy with the affairs of the band I hadn't realized how close I was to busting it up. I had worked pretty hard with the band, so had all of the boys, and we felt we were just beginning to get somewhere. I didn't regret having to break it up, but I did wonder then whether I would ever again front an orchestra.

Army life, as any G. I. will tell you, takes up all of your time. I turned my library over to the camp band, sat in on one camp band discussion and then for the next two years devoted



Set out to make a tour jump by bus and this is what happens as often as not. That is, if you're lucky enough to be able to charter a bus in the first place.

every minute to learning the business of the infantry. I had made the grade of first lieutenant when I was disabled, spent several months in the hospital and then was put on the inactive list. Two years as an infantry officer hadn't taken the yen for the band business

out of me. I discovered that during the months in the hospital, but when I began to look around and saw what had happened to the business during my service period, I began to wonder whether any guy in his right mind would get into it. Boys to whom I'd been paying

\$50 to \$60 per week were now getting around \$130, and even at that price musicians were hard to get. Dishing had run smack up against the stone wall (and what a stone wall it turned out to be) of the record ban. Remote air time had hit a new low. Transportation was

a mess. And I had exactly \$24.94. Hardly the kind of dough, I realized, it takes to finance an ork in 1944.

So I decided to take a job as manager of the Lucas & Jenkins Theater in Georgia. A week before I was to start I got a wire from Tommy Dorsey. Tommy had just liquidated his ork and wanted me to help him assemble a new organization for a date he had coming up at the Hotel Pennsylvania in New York. I went on the road for Tommy, looking over and rounding up musicians, and there I was back in the band business. Bobby Byrne was just going into the Army Air Corps and I took eight of Bobby's men. Then I indulged in just a little of what had been going on in the band business on a grand scale. I "raided" Jan Savitt's band to get my old drummer, Parker Lund. For the rest of the group, believe it or not, I got fellows who were just coming out of the service or between jobs.

I was just in the midst of getting the men together and was frankly still wondering what I'd do once I got them together, when I dropped in to Harry Moss's office at Music

(Continued on page 234)

Set out to make a tour jump by train and this is what happens more often than not. You fight your way thru teeming mobs at the station. It's tough enough if you're doing it with a normal amount of travel luggage. Do it with bull fiddles, drums and other instruments and brother you've got a struggle on your hands.



Set out to make a tour jump by car and this is what happens... before you can even start. You go down to the local ration board, get in line, explain that you need those extra coupons to make this jump since this is the way you make your living. If you're lucky and the board decides to be nice you'll get the coupons. If not, well...



SIDEWALK SINGERS & LIPS

(Continued from page 233)

Corporation of America one day, Harry was submitting bands via the phone for college dates. And he kidding I asked Harry to submit me at \$1,000 a night. Duke U. seemed interested (thank God, I thought, they still remember me) and that afternoon wrote an okay. We asked for a 50 per cent deposit, got it, and then I began to hustle the boys together and whip them into shape as fast as I could. My former girl vocalist, Frances Colewell, was doing a single and she agreed to come back with me. We couldn't afford new arrangements, so I used some of my pre-war scores and faked the Hit Parade tunes by a series of medleys. Then Holt Humphrey, of the Allbrook-Humphrey agency in Richmond, Va., got busy and set us for dates at V. M. I., V. P. I., S. M. A., Winthrop College, Clemson College, The Citadel and a few others. We played 'em and got by, and with our first earnings bought an old truck and a couple of used station wagons. With these and a car I owned we went out one-nighting. In the next five months we did 30,000 miles. Sure we used the cars, trucks and station wagons whenever old could convince the local OPA, QOT and ration boards that we needed the gas in the pursuit of making a living. But we also used every other form of transportation known to mankind, including the good old-fashioned method of riding down one foot after another. Headed for a drive at the Carolina Cedars in Columbia, S. C., one night we had three flat tires in rapid succession. I ran clean out of tire patches and there was nothing we could do but walk, instruments and all. We were about three miles from the spot and we were a pretty tired bunch of characters when we got there, but we made it. About three in the morning.

Sidearm Nihil Doubts On Auto Jeds

And talking of tires, let me tell you that any band leader who only asks sidemen what instruments they can play and how well, is nuts. You've got to ask 'em what kind of automobile mechanics they are, and how good they are at fixing flats. I am not exaggerating when I say that we carried our own tire repair equipment with us. I don't own a car, but I mean patches, rubber cement, scrapers, testing torch and the works. Here's how bad it really is: On one 200-mile jump we had 15 (count 'em, I said 15) flats on four cars. All the while we were playing these commercial one-nighters we were also working in army camp, naval base, air field, hospital and war plant appearances, gratis, of course, whenever we could. We were tickled to death to do them, but they also proved helpful with ration boards in a few instances.

Laundry a Headache To Group, Too

In any way, by the grace of the guardian angel who looks after insane band leaders, and a really swell bunch of trouper (aka boys and Frances), we completed the 30,000 miles and never missed a date. We were a little late a few times, but that's all. When it was over I

felt like a professional gypsy.

Most of the dates we played were in crowded war centers and hotels or army kind of rooms were naturally very scarce. We often slept in our cars and in the lobbies of hotels. Laundry, dry cleaning and other minor problems all contributed to making the tour a decidedly tough, but interesting one.

Then we played some location jobs (what a snap they were after that insanity). The Roosevelt Hotel in Washington, D. C., the Flagler Gardens in Miami, the Palomar Ballroom in Korkok, Va. Now we're at the Hotel Lincoln in New York and if it's all right I'd like to get a plug in right here for Mrs. Maria Kramer who runs both the Lincoln and the Roosevelt, as well as the Edson in New York. She's really been swell to us. Our long run at these locations really helped us iron out many of the bad spots which it's almost impossible to straighten out on the road. On the other hand, location jobs, as everybody in the band business knows, cost money to work. So far, I've spent about \$15,000 on the band. I expect it will still cost me quite a bit of money before we hit the peak we hope we'll hit some day. Right at the moment we've got a record deal, have played Lowell's State in New York, and are still at the Hotel Lincoln trying to build the band via the Lincoln's well scheduled CBS and Mutual remote shots.

Post-War Band Biz Guesses and Predictions

That's the story of one band leader who busted up his band and reorganized under wartime conditions, the tale of one guy who's doing it the hard way. Maybe as such, I will be permitted to say a couple of words about how the future of the band business looks to me. By future, I mean post-war. I think the band business will see a tremendous boom. I know a lot of women who are in planning ballrooms after the war, and I think there will be a demand for bands to play one-nighters, such as the business has never seen. All those boys who are spending years and years in the army, they'll get out and the other services will come out hungry for entertainment.

Armed Forces Will Turn Out Many Orks

Musical entertainment, in the form of bands, will be right up on the top of their list. On the 41st day of the war, there were many bands will come out of the armed forces intact with well-trained, rehearsed men who've been playing together a long time, and with fine arrangements in well-stocked libraries. They'll play good music, and maybe set some of the new styles. They'll battle for a place in the band sun and love it. After better action, even with an ordinary battle maneuvers, a road trek of the kind I've described will be a lark to these boys. After 450 per month, and lots of money, they get a professional ork man in, by a fortune. They'll furnish, in my opinion, some real good, healthy competition in the band business, which in the long run will do the business as a whole a lot of good. Naturally it will



End of War Will See New Angles

be easier to hire more, good musicians after the war.

Another thing is that the end of the war will find an increase in the number of business men with money in their pockets, real money, who will be interested in "angeling" some of these new orks. This will all result in many more

Here's Dean Hudson in uniform before he got crazy enough to go back to leading a band. In the army all he had to do was answer a five a.m. bugle call, drill all morning, drill his men some more all afternoon, study the tricks of the infantry bis all night and then to bed. Out of the army, Hudson, like every other band leader, found what it's like to try to build an ork under today's conditions.

bands then places that can play 'em, but that too will be healthy. We'll have more good bands. Of course the location situation will be plain murder. There will be so many bands bidding to play spots with air time that the price will get lower and lower, and more abuses than ever existed before will creep into the picture.

Records will play a greater part in building bands to tomorrow than they have ever played in the past. The war has made millions of new record fans in my opinion, and these G.I. guys and gals will remain record fans when the war is over. I sure hope the ban is settled by then, for I don't mind saying that if I had been able to make a couple of good records since reorganizing my own band, I would have been

able to build a lot faster and less expensively. At the risk of hurting the feelings of some of my best friends who are in the swoon business, I want to make one more prediction. I think when the boys come marching home we're going to see a sharp slackening off of interest in male swooners. The soldiers are going to want singers to be sweet, wholesome girls with all their curves in the right places, and I think a number of new girl singing stars will develop.

In the meantime we're just going to try to develop our own outfit to the point where it will be just what the boys and girls want. And maybe with a few lucky breaks here and there and a lot of work, we'll be right up there on top one of these days.



And out of the army, Hudson, like scores of other band leaders, devoted as much time as possible to war activities . . . for free. Here's the Hudson band doing a guest appearance for a bond rally atop the huge Motion Picture Industry cash register in Times Square during the 5th War Loan drive. Look at the figure: \$10,800,000! And below is that ration book. It tells you "How To Use Your Gasoline Ration Book," but doesn't say a word about what you're supposed to do if you have to make a 200 to 500 mile jump with automobile the only available means of transportation. All those A's will never cover you.

HOW TO USE YOUR GASOLINE RATION BOOK

This book has six pages of eight coupons each. Each coupon is good for one gallon of gasoline. It is used only in the following manner: 1. Fill out the coupon. 2. Present it to the gas station attendant. 3. During third and fourth months of the year, the coupon is good for one gallon of gasoline. 4. During fifth and sixth months of the year, the coupon is good for one gallon of gasoline. 5. During seventh and eighth months of the year, the coupon is good for one gallon of gasoline. 6. During ninth and tenth months of the year, the coupon is good for one gallon of gasoline. 7. During eleventh and twelfth months of the year, the coupon is good for one gallon of gasoline. 8. During the first month of the following year, the coupon is good for one gallon of gasoline. 9. During the second month of the following year, the coupon is good for one gallon of gasoline. 10. During the third month of the following year, the coupon is good for one gallon of gasoline. 11. 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RADIO
NOW . . . Mondays, Wed-
nesdays and Fridays for
GROVES
BROMO-QUININE over
NBC Coast to Coast

RECORDS
Watch for their latest
on **COLUMBIA-OKEN**

CONCERTS
NOW . . . Another Smash
National Tour in Progress

PICTURES
"HOLLYWOOD CAN-
TEEN" a Warner Bros.
Production
"BRING ON THE GIRLS"
a Paramount Picture
(Both soon to be released)

THE SONGS OF THE GOLDEN GATE QUARTET

Personal Management **HERMAN N. LEVIN** 5 E. 57 St., N. Y. 22 • Direction **MCA ARTISTS, LTD.** 745 Fifth Ave., N. Y.

LOCATIONS WITH RADIO WIRES

ALABAMA

Montgomery
City Auditorium...WSFA
Gunter Field...WSFA
Maxwell Field...WSFA

ARIZONA

Phoenix
Hotel Westward Ho...KOY
Riverside Park...KOY
Safford
Army...KGLU-ABC
Roosevelt Park...KGLU-ABC
Safford Theater...KGLU-ABC

Tucson
Blue Moon Ballroom...KVOA
Pioneer Hotel Ballroom...KVOA

CALIFORNIA

Balboa Beach
Rendezvous Ballroom...
...KVOB - Mutual
Berkeley
Hotel Claremont...KGO-Blue
Hotel Claremont...KGO-Blue
Colton
El Patio Cafe...Blue
Culver City
Chan Mansion...KHJ-Mutual
Fresno
El Rancho & Hotel California...KMJ
Marigold Ballroom...KMJ
Municipal Auditorium...KMJ
Hermosa Beach
Zuccas...KMTB
Hollywood
Hofstra Gardens...KMTB
Hollywood Palladium...KNX-CBS

Seven Seas Cafe...KMTB
Swing Club...KMTB
The Trocadero...KMPC
Los Angeles
Biltmore Bowl...KFT-NBC
Hollywood Riding Academy...
Riverside Breakfast Club...
...KMTB
Riverside Banquet...KMTB
Curtin Springer...KMTB

Modesto
California Ballroom...KTRB
Uptown Ballroom...KTRB
Ocean Park
Argon Ballroom...KMTB

Pismo Beach
Beachside Ballroom...KVEB
Richmond
East Shore Park...KYA

San Bernardino
Arrow Head Springs Hotel...
...NBC-Blue
...KPCM-Don Lee Mutual

San Francisco
El Tabarin...KGO-Blue
Blood Donor Center...KYA
El Patio Ballroom...
...KFTB - Mutual
Mark Hopkins Hotel...
...KFTB - Mutual

San Francisco
I. Magnin & Co...KYA
Palace Hotel...KQW-Columbia
Seven Seas...KYA
Hotel St. Francis...KFO-NBC
Sir Francis Drake Hotel...
...KFTB - Mutual

San Luis Obispo
Camp San Luis Obispo...KVEB
USO...KVEB

South Gate
Trionon...KNX-CBS
Venice
County Barn Dance Ballroom...KRRD

COLORADO

Denver
Brown Palace Hotel...KOA-NBC
Club Alerian...KMYR
El Patio Ballroom...KILZ-CBS
Lakeside Park...KILZ-CBS
Rainbow Ballroom...KILZ-CBS
Silver Glade...KILZ-CBS
Trocadero...KPEL-Mutual

CONNECTICUT

East Hartford
Old Colony Lounge...
...WHTT - Yankee
Hartford
Aylm Hill Cong. Church...
...WHTT - Yankee
Bond Hotel...WHTT-Yankee
Bushnell Memorial...
...WHTT-Yankee, WTIC-NBC
Club Perduendo...WTIC-NBC
Lobster Restaurant...
...WHTT - Yankee
Loew's Poli Theater...
...WHTT-Yankee, WTIC-NBC
First Methodist Church...
...WHTT-Yankee, WTIC-NBC
Old Colony Restaurant...WHTT
Palace Theater...WHTT
State Theater...WHTT, WTIC, Blue Yankee
WHTT, Blue Yankee

DELAWARE

Delmar
The Cozy Cabin...WBGO
Wilmington

Hotel Darling Rainbow Room...WBGO
Hotel DuPont Grillroom...WBGO

Hotel Roosevelt...WBGO
Hotel Roosevelt...WBGO

DIST. OF COLUMBIA

Washington
Statler Hotel...WBGO-NBC

FLORIDA

Jacksonville
Hotel Roosevelt...WPDQ-Mutual
Ocala
Harrington Hotel...WTMC
Marion Hotel...WTMC

Panama City
Dixie Sherman Hotel...WDLF
Long Beach Casino...WDLF
Panama City Beach...WDLF
Sarasota
Manhattan Grill...WSPB
St. Petersburg
Coliseum...WSUN-Blue
First Methodist Church...WTFB-Mut
West Palm Beach
Band Shell...WJNO
First Methodist Church...WJNO
Morrison Field...WJNO

GEORGIA

Atlanta
Ansley Hotel...WGST
Henry Grady Hotel...WAGA-Blue
Augusta
Partridge Inn...WRDQ
Macon
Camp Wheeler...WMAZ
Cochran Field...WMAZ
Robins Field...WMAZ
Savannah
De Soto Hotel Tavern...WIOD

IDAHO

Idaho Falls
Wandmeyer...KID

ILLINOIS

Chicago
Aragon...WGN-MBS
Blackhawk...WGN-MBS
Camilla House
Drake Hotel...WBDM-CBS
Cheer Parade...WENR-Blue
Sherman Hotel...WENR-Blue
Edgewater Beach Hotel...
...WENR - Blue
Palmer House...WGN-MBS
Latin Quarter...WBDM-CBS
Blackstone Hotel...WBDM-CBS
Old Heidelberg Restaurant...
...WGN-MBS & WENR-Blue
Hotel La Salle...WBDM-CBS
Paradise Ballroom...WIND
Ambassador East...WBDM-CBS
Bismarck Hotel...WGN-MBS
Trionon...WGN-MBS
Bismarck Hotel...WGN-MBS

Decatur
Lakeside Club...WSOY
Pleasure Inn...WSOY

Herrin
White City Park...WJPF

Peoria
Inglaterra Ballroom...WBMD
Pere Marquette Hotel...WBMD

Quincy
Chalino...WTAD
Drum & Bugle Club...KRMQ

Rockford
Ing Palace...WROK
White Swan...WROK

Springfield
Club Rio...WCBS
Lake Club...WCBS

INDIANA
Anderson
Staples Night Club...WBHU
Romany Grill...WBHU

Fort Wayne
Beer Field...WOWO-Blue
Servicemen's Center...WOWO

Indianapolis
Indiana Roof Ballroom...
...WISH-Blue

Southern Mansion...WBGO
Washington Hotel...WBGO

Kokomo
Frances Hotel Grille...WBGO
...WKMO-CBS

Peru
Bunker Hill Naval Air Station...WOWO

South Bend
Sweeney's...WBST
Shamrock...WBST

West Lafayette
Purdue University...WBAA

IOWA

Cedar Rapids
Danceland...WMT

Clear Lake
Surf Ballroom...KOLO

Clinton
Modernistic...KROS

Des Moines
Riverview Park...KRNH

Expo-Park
Expo-Park Ballroom...KVPD

Fort Dodge
Expo Ballroom...KVPD-Mutual
Laramar Ballroom...KVPD

Marshalltown
Memorial Coliseum...
...KFPB-Mutual

Sioux City
Equine Club...KTRI
Oasis Club...KTRI

Sprecher
Woodcliff Ballroom Pickup...KID

Waterloo
Russell Lamson Hotel...KXEL

KANSAS

Coffeyville
Coffeyville Army Air Field...
...KGGF
Memorial Auditorium...KGGF

Pittsburg
Colonial Theater...KOAM

Pratt
Pratt Army Air Field...KPH-CBS

Topoka
Topoka Army Air Field...
...WBW-CBS

Wichita
Blue Moon...KPH-CBS

Winfield
Strober Army Air Field...
...KPH-CBS

KENTUCKY

Louisville
Irquois Gardens...WGRG-Mutual

Madrid Club...WGRG-Mutual
Park & Paddock...WGRG-Mutual

Kentucky Hotel...WGRG-Mutual

Paducah
Sports Arena...WPAD
USO...WPAD

LOUISIANA

Lafayette
Gordon Hotel...KVOL
Jefferson Theater...KVOL
S.L.L. (College)...KVOL

New Orleans
Monteleone Hotel...WDSU
Monteleone Hotel Lounge...WDSU

Municipal Auditorium...WDSU
Roosevelt Hotel...WWSL-WDSU

Shreveport
Washington-Youree...KRMH

MARYLAND

Aberdeen
Aberdeen Proving Ground...
...WYPR

(Continued on page 238)

AMERICA'S NEWEST NAME FOR DANCING



BENNY STRONG

AND HIS
ORCHESTRA

Featuring
Trudy Marsh Elwood Carl
Harry Gosling
and
The Minute Men

20th Week

BISMARCK HOTEL • CHICAGO

BROADCASTING 12 TIMES WEEKLY OVER WGN-MUTUAL

Personal Management MUSIC CORP. OF AMERICA

Maria Kramer

presents



The Rooms Where GREAT NAMES Are Born



DEAN HUDSON

and his Orchestra

"BLUE ROOM"

HOTEL LINCOLN, N. Y.

COLUMBIA BROADCASTING SYSTEM

Monday 1:00- 1:30
Tuesday 10:45-11:00
Friday 12:05-12:15

MUTUAL BROADCASTING SYSTEM

Monday 10:30-10:45-1:00-1:30
Tuesday 12:30-12:45
Wednesday 12:00-12:15
Thursday 1:00- 1:15
Saturday 1:00- 1:30



★ TONY PASTOR ★

and his Orchestra

"VICTORY ROOM"

HOTEL ROOSEVELT

Washington, D. C.

COLUMBIA BROADCASTING SYSTEM

Monday 11:45-12:00
Tuesday 11:45-12:00
Wednesday 11:45-12:00
Thursday 11:45-12:00
Friday 11:45-12:00
Saturday 12:05-12:15

MUTUAL BROADCASTING SYSTEM

Monday 10:15-10:30
Tuesday 10:30-11:00
Wednesday 10:15-10:30



★ BILL McCUNE ★

and his Orchestra

"GREEN ROOM"

HOTEL EDISON, N. Y.

MUTUAL BROADCASTING SYSTEM

Sunday 12:15-12:30
Tuesday 1:00- 1:30
Thursday 12:00-12:15
Friday 11:15-11:30-1:15-1:30

A RECORD WE'RE MIGHTY PROUD OF!

Millions of discriminating dancers have enjoyed America's finest music at the two famous "Wonder Ballrooms," for we've always managed to give our patrons the finest attractions available.

It is our policy to continue the high standard of entertainment as maintained at the Aragon for the past 18 years and at the Trianon for 22 years.

WILLIAM KARZAS
Managing Director
Aragon & Trianon
Ballrooms,
Chicago

DOWNTOWN THEATRE DETROIT, MICH.

★
Detroit's
GREATEST SHOWS

"Where All the Name Bands Play"

★
GEORGE McCALL
General Manager
E. S. CULVER
Manager

LOCATIONS WITH RADIO WIRES

Continued from page 236

Amnapolis
U. S. Naval Academy....WFBP
Baltimore
The Chanticleer.....WCAO
Lytle Theater.....WFBP
Cambridge
Elks Casino.....WBCC
Frederick
Baker Park.....WFMF
F.S.E. Hotel.....WFMF
Ocean City
Jackson's Casino.....WBCC
Salisbury
Ho-Ho Club.....WBCC
The Twin Lanes.....WBCC
Tanytown
Big Pipe Creek Park.....WFMF

MASSACHUSETTS

Amherst
Totem Pole.....WEEL-CBS
Boston
Hotel Bradford.....WHDH-Blue
Hotel Avery.....WMEK
Hotel Copley Plaza.....
.....WNAC-Yankee
Hotel Touraine.....WHDH-Blue
Seven Seas.....WHDH-Blue
Shooting.....WMEK
Hotel Statler.....
.....WEEL-CBS, WBZ-NBC
Fall River
Mae Andre's Latin Quarter
Lowell
Commodore Ballroom.....
.....WLH-Yankee
Springfield
Hotel Bridgeport.....WMAS-CBS
Lahoda's Butterfly Ballroom
.....WMAS
Worcester
Capitol Theater.....WORC-Blue
Warrior Art Museum.....WTAG

MICHIGAN

Battle Creek
Colored USO, Hamblin Ave.....
.....WEEL-Blue
Detroit
Book-Cadillac Hotel.....WWJ
Maconie Temple.....WJR-CBS
Hotel Statler.....WXYZ-Blue
Escanaba
Sherman Hotel.....WDBO-Blue
Fort Custer
Ft. Custer Field House.....
.....WEEL-Blue
Marquette
Hotel Clifton.....WDMJ-Blue

MINNESOTA

Duluth
Spaulding Hotel.....
.....WDSM-Blue-Mutual
Hotel Duluth.....KDAL-CBS
Lycum Theater.....KDAL-CBS
Hibbing
Hotel Androy.....WMPG-NBC
Hibbing Memorial Building.....
.....WMPG-NBC
Mankato
Armory.....KYSM
Sauldagh Hotel.....KYSM
State Theater.....KYSM
Minneapolis
Cashman.....WMIN
Curry's Cafe.....WMIN
Friendship Club.....WMIN-Indie
Friendship Club.....WDGY
Margad Ballroom.....WTNN
Hotel Nicolet.....WDGY
Nicolet Hotel.....KSTP-NBC
WTNN-Blue, WCCO-CBS
Radisson Hotel.....WCCO-CBS,
KSTP-NBC, WMIN-Indie
S. Minneapolis
Majic Bar.....WMIN
St. Paul
Capitol Tavern.....WMIN
Lowry Hotel.....
.....WCCO-CBS, WTNN-Blue
Park Night Club.....WMIN

St. Paul Hotel.....WCCO-CBS,
KSTP-NBC, WMIN-Indie.

MISSISSIPPI

Columbus
County Court House.....WOCB
Recreation Hall.....WOCB
20th Century Club.....WOCB
Missouri
Cedar City
Julius Village.....KWOS
Kansas City
President Hotel.....KCMO-Blue
Municipal Auditorium.....WDAP
Muehlebach Hotel.....WDAP-NBC
USO Club.....WDAP
Springfield
Shrine Mosque.....KWTO
St. Louis
Chase Club.....KWK-MBC
Plantation.....KWE-MBC
Hotel Jefferson.....KMOX-CBS
Kiel Auditorium.....KWE-MBC
Hotel Statler.....KMOX-CBS
St. Louis Mun. Opera House
.....KSD-NBC
Tunetown Ballroom.....
.....KWK-Mutual

MONTANA

Great Falls
Civic Center Ice Rink.....
.....KFBI-CBS
NEBRASKA
Grand Island
U. S. Army Base.....KCMJ
Lincoln
Cornhusker Hotel.....KFBI
Lincoln Hotel.....KFBI
Univ. of Nebraska.....KFBI
Omaha
Blackstone Hotel.....KBON-Mut.

NEW HAMPSHIRE

Hampton Beach
Hampton Beach.....WHDS
Laconia
Congregational Church.....WLNH
Laconia Tavern.....WLNH
South Baptist Church.....WLNH
Portsmouth
Navy Yard.....WHDS
NEW JERSEY
Atlantic City
Knickerbocker Hotel.....
.....WFGD-Mutual, WOR
Steel Pier.....WFGD-Mutual, WOR
Camden
Weber's Hofbrau.....WIBG
Long Branch
West End Casino.....WABC
Long Branch West End
Casino.....WABC
Newark
Club 44.....WAAT
Flagship.....WAAT
Frank Dally's Terrace Room.....
.....WAAT, WNEW, WABC
Pennsauken
Weber's Hofbrau.....WIBG
Trenton
Crescent Temple.....WTNJ
Hotel Hildebert.....WTNJ

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Atlantic City
Knickerbocker Hotel.....
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Hotel Hildebert.....WTNJ

NEW MEXICO

Albuquerque
Alvarado Hotel.....KOB-NBC
Hilton Hotel.....KOB-NBC
Carlsbad
Christad Art Base.....KAWE
USO Booms.....KAWE
NEW YORK
Albany
DeWitt Clinton Hotel.....
.....WORO-CBS, WABY-Mut.
New Kenton Hotel.....
.....WORO-CBS, WABY-Mut.
Ten Eyck Hotel.....
.....WORO-CBS, WABY-Mut.
Bronx
The Church of the Immacu-

late Conception.....WBNX
Church of St. Nicholas.....
.....Tolentine.....WBNX
Emmanuel A.M.E. Church.....WBNX
Pentecostal Faith Church.....
.....WBNX
Permanent Line.....WBNX
Refuge Church of Christ.....
.....WBNX
St. Stephens Church.....WBNX

Brooklyn
Brooklyn Fox Theater.....WMCA
Brooklyn Museum, etc.....WNYC

Buffalo

Elks Club
.....WGR-Blue, WKWB-CBS
Memorial Auditorium.....WGR
.....WGR-Blue, WKWB-CBS
The Park Lane.....WEER-Mut.
Hotel Statler.....
.....WGR-Blue, WKWB-CBS
Stuyvesant Hotel.....WEER-Mut.
Chautauqua
Chautauqua Assembly
Grounds.....WTNN-Blue
Elmira
Hotel Langwell.....WENY

Kingston
The Barn.....WKNY

New York City
Apollo Theater.....WMCA
Arenas Ballroom.....WGR
Astor Hotel.....WGR
Aquarium.....WGR
Belmont Plaza Hotel.....
.....Cafe Society.....WGR
Central Park Mall.....WNYC
Club 18.....WNEW
Commodore Hotel.....WGR
Copacabana.....WGR, WABC
Denham's Hotel.....WGR
Diamond Hotel.....WGR
Dixie Hotel.....WGR, WNEW
Edison Hotel.....WGR, WNYC
Essex House Hotel.....
.....WGR, WNEW, WABC
Four Hundred Restaurant.....
.....WGR, WABC
Harlequin Club.....WMCA
Hurricane.....WGR, WABC
Kelly Stator.....WMCA
Latin Quarter.....WGR
Lexington.....WGR
Lincoln Hotel.....WGR, WABC
Louise Monte Carlo.....WMCA
Monte Carlo.....WGR, WABC
Melpin Hotel.....WGR
New Yorker Hotel.....WABC
Park Central Hotel.....
.....WGR, WABC
Pittman Heath Inn.....
.....WGR, WABC
Pennsylvania Hotel.....
.....WGR, WABC
Rodgers' Corner.....WGR
Roosevelt Hotel.....WGR, WABC
Sheraton Hotel.....WGR
Steel Pier Atlantic City.....WGR
Tavern on the Green.....WGR
The Elms.....WGR
Warwick Hotel.....WGR
Waldorf-Astoria Hotel.....WGR
Zanzibar.....WGR

Buffalo
Brooklyn
Chautauqua
Elmira
Kingston
New York City
Pennsylvania
Rochester
Saratoga Springs
Schenectady
Trenton
Watkins
Westchester
Yonkers
Albany
Binghamton
Catskill
Cortland
Delaware
Dutchess
Hamilton
Herkimer
Madison
Montgomery
Orleans
Rensselaer
Schoharie
Ulster
Warren
Washington
Westchester
Yonkers
Albany
Binghamton
Catskill
Cortland
Delaware
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Washington
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Yonkers

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Trenton
Crescent Temple.....WTNJ
Hotel Hildebert.....WTNJ

Washington Duke Hotel, WDNC
Greensboro
 PTC No. 10, Basic Training
 Camp WBIG-CBS
 O'Henry Hotel WBIG-CBS
Rocky Mount
 All Local Tobacco Ware-
 houses WEED
Wilmington
 Plantation Club WMFD
NORTH DAKOTA
Bismarck
 Prince Hotel KGGU-Mut.
OHIO
Akron
 Continental Grove WADC
 Hotel Mayflower WAKR
Cincinnati
 Hotel Netherland Plaza
 WLW, WSAI
Cleveland
 Alpine Village WTAM-NBC
 Calvin Club WTAM
 Chin's Victory Room
 WHK-Mutual
 Cleveland Hotel WHK-Mutual
 Hollywood Hotel WTAM-NBC
 Main Street Cafe WTV-Blue
 Statler Hotel WGAR-Col.
 Spartan Springs Park WHK
 Hotel Hollenden WTAM
Columbus
 Neil House WHKC-MBS
 Innin Room, Dethier Wal-
 lick Hotel WHKC-Mut.
 Neil House WBNS-NBC-Col.
Dayton
 Colonial Theater WHIO-CBS
 Dayton Biltmore Hotel, WHIO
 Gibbons Hotel WING-Blue
 Keith's Theater WHIO-CBS
 Merry-Go-Round Club, WLW
 Miami Hotel WHIO
 Van Cleve Hotel
 WING-Blue, WHIO
Lancaster
 Hotel Lancaster WLW
Portsmouth
 Bigler Club WPAJ-Mut.

Moose Club WPAJ-Mut.
Toledo
 Hotel Commodore Perry
 WSPD-NBC
Youngstown
 Hotel Pick Ohio WPAJ-Blue
 Stambaugh Auditorium, WPAJ
OKLAHOMA
Carysac
 Casa Loma KTUL-CBS
Lawton
 Churches KSWO
 Farmers' Auction KSWO
Oklahoma City
 Auditorium KOMA
 Elmwood Park KOMA
 Monroe's Theater KTOK
 Rainbow Room KOCT
 Shrine Auditorium KOMA
Tulsa
 Ochs Academy KVOO-NBC
 Casa Dei KTUL-CBS
 Coliseum Ballroom, KVOO-NBC
 Fla-Mex Ballroom KTUL-CBS
 Ulica Assembly of God
 Church KOME-Local
 Spartan Aircraft KOME
 Tulsa Club KVOO-NBC
OREGON
Bend
 Bend High School KBND
 USO KBND
 Welles Dept. Store KBND
Portland
 Jantzen Beach
 Mutual and CBS
 McElroy's Mutual and CBS
PENNSYLVANIA
Altoona
 State Theater WEAU-Blue
Brookville
 American Hotel WCED
Clarion
 State Teachers' College WCED
DuBois
 Avenue Theater WCED

Elks' Club WCED
Erie
 Columbia Theater
 WLEU-NBC, Blue, Mutual
 Lawrence Hotel, WLEC-CBS,
 WLEU-NBC, Blue Mutual
 Press Club WERC-CBS
 Rainbow Gardens WERC-
 CBS, WLEU-NBC, Blue, Mut.
 Warner Theater
 WLEU-Red, Blue, Mutual
Homestead
 Kenneywood Park
 WCAE-Mutual
New Brighton
 Keystone Gardens WKST
Philadelphia
 Bellevue Stratford Hotel
 WYLD-Blue
 City Hall WPIL-Quaker
 Ben Franklin Hotel WIP
 Kugler's Restaurant WPIL
 Oratt's Cafe WFSN
 Philadelphia Evening Bul-
 letin WPIL
 Hotel Philadelphia, WIP-Mut.
 Poor Richard Club, WPIL-Blue
 Trans Lux Theater WPIL
Pittsburgh
 Fort Pitt Hotel, WWSW-Victory
 Oroto WWSW-Victory
 Hotel Henry, WWSW-Victory
 Stanley Theater, WCAE-Mutual
Plymouth
 Shawnee Theater WBAX
Pottsville
 Necho-Allen Hotel
 WAZL-Mutual
Sharon
 Buhl Club WPIC
 Columbia Theater WPIC
 Sharon High School WPIC
Wilkes-Barre
 First Presbyterian Church
 WBAX
 Redington Hotel WBAX
Williamsport
 Wires in all the major ball-
 rooms, churches and ho-
 tels WBAX
 (Continued on page 240)

**OFFERING
 DETROIT
 THE FINEST
 IN SEPIA
 STAGE SHOWS!**

PARADISE

THEATRE

3711 WOODWARD AVE., DETROIT, MICH.

EVERY WEEK

★ **PRESENTING AMERICA'S
 GREATEST BANDS!**

★ **HOLLYWOOD STARS!**

★ **RADIO AND NIGHT
 CLUB STARS!**

college inn
 presents

the greatest name-band parade in the world

in the
 panther room ★ bamboo room
 bob chester gene krupa tommy dorsey

hotel sherman

1700 rooms
 1700 baths



rates
 from \$2.75

randolph, clark, lake and la salle

chicago

THE NATION'S OWN



and his "KASSELS IN THE AIR" ... on PERSONAL APPEARANCES

The story of the famous music of Art Kassel is a story of 18 years of personal appearances all over America. "Kassels in the Air" music has the combination to box-office happiness in theatres and ballrooms.

Folks all over America know and love the smooth, friendly music of Art Kassel. They know "Kassels in the Air" music is gay and entertaining in the theatre—smooth and rhythmic in the ballroom.

Art Kassel's music keeps its name warm and welcome for personal appearances with consistent radio time on the nation's networks and with hit tunes on HIT records for the nation's phonograph fans.

Currently ARAGON BALLROOM • CHICAGO

Bismarck Hotel, Chicago • Starting December 22nd

Personal Management:

Lieut. HOWARD CHRISTENSEN, U. S. ARMY

Direction • MUSIC CORPORATION OF AMERICA

LOCATIONS WITH RADIO WIRES

Continued from page 239

RHODE ISLAND

Pawtucket
Strand Theater WPCL-Blue
U. S. Coast Guard WPCL-Blue
Providence
Biltmore Hotel WPCL-Blue
Metropolitan Theater
..... WKAN-Mutual
Narragansett Hotel
R. I. Auditorium WPCL-Blue

SOUTH CAROLINA

Columbia
Club Embassy WCOB
Doug Bromme Nite Club WCOB
Wade Hampton Hotel WCOB
Florence
Colonial Theater WOLS
Elks' Club WOLS
Florence Hotel WOLS
Santora Hotel WOLS
Parris Island
Marine Base WBT-Pull CBS
Rock Hill
Winthrop College WBT-CBS

SOUTH DAKOTA

Pierre
State Capitol Building KOPX
Rapid City
Alex Johnson Hotel
..... KOBH-Mutual
Sioux Falls
Arcade Club KSOO-KELO
Arioka Ballroom
..... KSOO-NBC, KELO
Coliseum KSOO-KELO

TENNESSEE

Elizabethton
Bonnie Kate Theater
..... WJHL-Blue
Knoxville
S. & W. Cafeteria WNOX-CBS
Memphis
Hotel Peabody WREB-NBC
Magnolia Gardens Hotel
Clairidge WMFS-Blue
Nashville
Hernitage Hotel WSM-NBC

TEXAS

Austin
Austin USO KTBC
Bergstrom Army Air Field
..... KNOW
Bastrop
Camp Swift KNOW
Brownsville
International Airport KBEW

Dallas

Baker Hotel KGEO
Baker Hotel WFAA
Fort Worth
First Baptist Church
..... KPJZ-Mutual
Servicemen's Center
Worth Theater KPJZ-Mutual

Longview

Palm Isle KFPB
Houston
Second Baptist Church KTRH
Rice Hotel KTRH
Texas State Hotel KTRH
North Fort Worth
La Grava Field KPJZ-Mut.

Palestine

Calvary Baptist Church KNBT
First Baptist Church KNBT
Gospel Center KNBT
Grace Baptist Church KNBT
Palestine Evangelical Temple
..... KNBT

UTAH

Salt Lake City
Coconut Grove
..... KDYL-Blue, KUTA-NBC
Hotel Utah KSL-CBS
The Renslow
..... KUTA-Blue, KDYL-NBC

VIRGINIA

Richmond
Jefferson Hotel WMBG-NBC
John Marshall Hotel
..... WMBG-NBC, WVA-CBS
Mosque Auditorium & Ball-
room WVA-CBS, WMBG-NBC
Hotel Richmond WVA-CBS
Skateland WRNL-Blue
Tantilla Gardens WRNL
Roanoke
Academy of Music
..... WSLS-Blue, Mutual
American Theater
..... WSLS-Blue, Mutual, WDBJ
First Presbyterian Church
Jefferson High School WDBJ
First Presbyterian Church
..... WSLS-Blue, Mutual
Roanoke Auditorium
..... WSLS-Blue, Mutual

WASHINGTON

Seattle
Bremerton Hour KXA
Crescent Ballroom KSCB
Crystal Ballroom KRAC
Komo KOL
Oasis KRCB
Olympic Ballroom KIRO-CBS
Trancon Ballroom KOL
University Stadium KOL
Spokane
Desert Hotel KHQ-NBC
Natomium Park KPFX-CBS
Tacoma
Crystal Ballroom KMO-Mutual
Walla Walla
Liberty Theater KUJ
McGraw Hospital KUJ
Walla Walla High School KUJ
Whitman College KUJ

WEST VIRGINIA

Beckley
First Baptist Church WJLS
Memorial Building WJLS
Moore Club WJLS
Rev. Harry R. Peyton WJLS
Bellevue
Rev. C. H. Martin WJLS
Clasgow
Church of the Nazarene WJLS

WISCONSIN

Eau Claire
Hotel Eau Claire
..... WEAU-NBC, Blue
Green Bay
Northland Hotel WTAQ-CBS
Camp McCoy
Camp McCoy WFHR
Madison
Truay Field WISN
Memorial Union
..... WIBA-Blue, WHA-State
Truay Field WIBA
Milwaukee
Germania Hall WEMP
Racine
Elks' Club WRJN
Memorial Hall WRJN-Mutual
Venetian Theater WRJN
Superior
Androy Hotel
..... WDMB-Blue, Mutual
Wisconsin Rapids
Engles' Club WFHR
Wisconsin Theater WFHR

WYOMING

Lovell
Lovell Hour KPQW
Powell
Band Shell KPQW
Sheridan
Christian Church KWYO
First Baptist Church KWYO

ALASKA

Juneau
Capitol Cafe KINY
20th Century Theater KINY
Elks' Ballroom KINY
Barnes Hotel KINY

CANADA

Calgary, Alberta
Elks' Hall CGCJ
Penley's Academy CGCJ
Edmonton, Alberta
Bain Ballroom GJCA
Capitol & Rialto Theaters GJCA
Vancouver, B. C.
Bollmaker's Hall CKWX
Daily Province, Modern Ru-
tchen CKWX
Towers Hall CKWX
United Church CKWX
Vogue Theater CKWX
Empress Hotel CFVI
Brandon, Man.
The Esquire CKI
The Orange Hall CKI
Winnipeg, Man.
Civic Auditorium CKBO
United Services Center CKBO
New Brunswick, Man.
K. of P. Ballroom CECW
No. 81 Ballroom CECW
Montreal, Que.
Mt. Royal Hotel CBM-CRAC-CFBC, CBS
LaSalle Hotel CBF-CRAC
St. Stanislas CRAC
Brockville, Ont.
Brockville Collegiate Insti-
tute CFBF
Pulfor Building CFBF
Officers' Training Center CFBF
Burlington, Ont.
Brant Inn CKOO-Blue, CBO
Peterborough, Ont.
Capitol Theater CHEK
Center Theater CHEK
Rye's Pavilion CHEK
Summer Gardens CHEK
Toronto, Ont.
Casa Loma
..... CJBQ-CBC, Dominion
Club Kingsway
..... CJBQ-CBC, Dominion
King Edward Hotel
..... CJBQ-CBC, Dominion
Masonic Auditorium CFBF
New Queensway Ballroom
..... CJBQ-CBC, Dominion
Palais Royale CFBF
Royal York Hotel
..... CJBQ-CBC, Dominion
Charlottetown, P. W. I.
New Dome CFYQ-NIL
Sporting Club CFYQ-WIL
Wingham, Ont.
Royal T. Pavillion CKNX
Quebec, Que.
Chateau Frontenac Hotel
..... CKQV
St. Louis Hotel CKQV

Montreal, Que.
Mt. Royal Hotel CBM-CRAC-CFBC, CBS
LaSalle Hotel CBF-CRAC
St. Stanislas CRAC

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..... CKQV
St. Louis Hotel CKQV

FAST

On the Draw - - - ing Power

Erskine **HAWKINS**

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"THE TWENTIETH CENTURY GABRIEL OF THE

TRUMPET"

Streamlined

Top Grosses on One-Niters

-In Theaters and Clubs

from Coast to Coast

Opening

NOVEMBER 2

PLANTATION CLUB

Los Angeles

A FEATURED
VICTOR-BLUEBIRD
RECORDING
ARTIST

PERSONAL MANAGEMENT

GALE, INC.

48 WEST 48 STREET, NEW YORK



HENRY BUSSE

and his
ORCHESTRA

NOW

5th Return Engagement
**Rose Room
Palace Hotel**
San Francisco

Just Completed

6 Smash Weeks

**Hollywood
Palladium**

Hollywood, Calif.,
and Nationwide Tour of
Theaters and Ballrooms

Direction:

William Morris Agency, Inc.

New York - Chicago - Beverly Hills

Wally Brady, Per. Mgr.

AMUSEMENT PARKS

A complete list of amusement parks that have been using name bands

ARIZONA

Riverside Amusement Park
Harry L. Nace, mgr.
Phoenix, Ariz.

ARKANSAS

Fountain Lake Resort
Dr. H. D. Ferguson, owner-mgr.
Hoe Springs, Ark.

CALIFORNIA

Mission Beach Amusement
Park
E. A. Wakelin, mgr.
San Diego, Calif.

Santa Cruz Seaside Co.
Louie W. Jenkins Jr., mgr.
Santa Cruz, Calif.

Santa Monica Pier
W. D. Newcomb, owner-mgr.
Santa Monica, Calif.

Venice Pier
Abbot Kinney Co., owners
Edw. A. Gerety, mgr.
Venice, Calif.

COLORADO

Lakeside Park
Lakeside Park Co., owners
Benjamin Kranzer, mgr.
Denver, Colo.

Elitch Gardens
Arnold B. Gurtler, owner-mgr.
Denver, Colo.

Riverside Amusement Park
T. C. Jelsema, owner-mgr.
 Estes Park, Colo.

CONNECTICUT

Pleasure Beach Park
John C. Malloy, mgr.
Bridgeport, Conn.

Lake Compounds Amusement
Park
I. E. Pierce, mgr.
Bristol, Conn.

Wildwood Park
P. J. Sheridan, owner-mgr.
Killingly, Conn.

Savin Rock Park
Savin Rock Park Co., owners
Frederick E. Levene, mgr.
West Haven Station
New Haven, Conn.

Ocean Beach Park
Burton T. Gates, supt.
New London, Conn.

Sandy Beach Park
Crystal Lake
William G. Bokis, mgr.
Rockville, Conn.

Highland Lake Park
L. O. Connell, owner.
Dr. A. Connell, mgr.
Winsted, Conn.

FLORIDA

P. B. A. Amusement Park
Miami Police Dept., operators
J. L. Logan, mgr.
Miami, Fla.

Bayview Park
P. G. Wilson, mgr.
Pensacola, Fla.

GEORGIA

Sunset Cusheo
G. Neal Montgomery, owner
R. Mayes, mgr.
Atlanta, Ga.

Lakeside Park
Irving Scott, mgr.
Macon, Ga.

Barbee's Pavilion and Park
Isle of Hope
Will M. Barbee, owner-mgr.
Savannah, Ga.

ILLINOIS

Twin Lakes Park
I. P. Crosse, mgr.
Paris, Ill.

INDIANA

Riverside Amusement Park
K. E. Parker, mgr.
Indianapolis, Ind.

Washington Park
Lake View Amusement Co.,
owners
Harold K. Barr, mgr.
Michigan City, Ind.

Ideal Beach Resort
T. E. Speckman, mgr.
Monticello, Ind.

Playland Park
Earl J. Redden, owner-mgr.
South Bend, Ind.

Lake Lawrence Beach
Mrs. Minta Meskinen, owner-mgr.
Vincennes, Ind.

IOWA

Spring Lake Park
Robert McBirnie, owner-mgr.
Boone, Iowa

Riverview Park
Robert A. Reckhardt, mgr.
Des Moines, Iowa

Exposition Park
Jay Longstaff, mgr.
Fort Dodge, Iowa

Electric Park
J. K. Maple, owner-mgr.
Ruthven, Iowa

Grand View Park
Ross Hancock, owner-mgr.
Ruthven, Iowa

Lakeside Park
J. L. Pigot, owner
Walter Lawrence, mgr.
Storm Lake, Iowa

Electric Park
C. E. Peterson, mgr.
Waterloo, Iowa

KANSAS

Lakewood Park
L. D. Ward, owner-mgr.
Bonner Springs, Kan.

Sandy Beach
Norris B. Stauffer, owner-mgr.
Wichita, Kan.

KENTUCKY

Beach Bend Park
Charles Garvin, owner-mgr.
Bowling Green, Ky.

Tacoma Park
Charles E. Graham, owner-mgr.
Dayton, Ky.

Pontaine Ferry Park
J. F. Singhisier, mgr.
Louisville, Ky.

MAINE

Auto Rest Park
Leo M. Wise, owner-mgr.
Carmel, Me.

Pier Casino Ballroom and
Theater
Old Orchard Ocean Pier Co.
W. L. Duffy, mgr.
Old Orchard Beach, Me.

Usen Amusement, Inc.
Chas. W. Usen, mgr.
Old Orchard Beach, Me.

MARYLAND

Gwynn Oak Park
Arthur B. Price, owner
E. H. Price, mgr.
Baltimore, Md.

Bay Shore Amusement Park
George F. Mahoney, owner
Wm. P. Webb, gen. mgr.
Baltimore, Md.

Braddock Heights Park
E. W. Poole, mgr.
Braddock Heights, Md.

Crystal Park
Thomas G. Gibson, owner-mgr.
Cumberland, Md.

Cape May Beach
Cape May Beach Corp., owners
R. V. Shivers, mgr.
Middle River, Md.

MASSACHUSETTS

Riverside Park
Edward J. Carroll, owner-mgr.
Agawam, near Springfield,
Mass.

Norumbega Park
Norumbega Park Co., owners
Roy Gill, mgr.
Auburndale, Mass.

Paragon Park
David Stone, owner-mgr.
Boston-Nantasket Beach,
Mass.

Whalom Park
Harold D. Gilmore, mgr.
Pittsburg, Mass.

Thum Island Beach
J. M. Kelleher, mgr.
Newburyport, Mass.

Lincoln Park
John Collins, mgr.
North Dartmouth, Mass.

White City Park
Hamid Amusement Co., owners
Sam Hamid, mgr.
Worcester, Mass.

Lake Pearl Park
E. R. Engegn, owner-mgr.
Wrentham, Mass.

MICHIGAN

Wenona Beach
O. D. Colbert, mgr.
Bay City, Mich.

House of David Park
Chic Bell, mgr.
Benton Harbor, Mich.

Jefferson Beach Park
Jack Stevens, mgr.
Detroit (St. Claire Shores),
Mich.

Eastwood Park
Henry Wagner, Max B. Ketter,
owners
Henry Wagner, mgr.
Detroit, Mich.

(Continued on page 244)



Raves

ORCHIDS . . .

Walter Winchell

A RIOT . . .

Nick Kenny
Daily Mirror

RECOMMENDED . . .

Ed Sullivan
Daily News

TERRIFIC . . .

Brooklyn Eagle

Just what the world
needed.

Lex Mortimer
Daily Mirror

Melodious music with a
good beat . . . ate up
every bit of it.

The Billboard

A fillip to the big towns
division . . .

N. Y. Journal American

Hot on the ball . . . strong
potentialities.

Variety

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and his 15 madcap merry makers
+ Doris and her Accordion
+ "Sonny Boy" Gil Euker (comedy trumpeter)
+ Bill Wendell (vocalist)

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LOEW'S STATE THEATRE, N. Y.
(Signed for return engagement)

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Best Seller on Records
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(Hey Yo, Count Yo' Men)
and
YOU CAN TAKE MY HEART
(Theme Song)
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AMUSEMENT PARKS

Continued from page 242

Ramona Park, Reed's Lake
Grand Rapids Motor Coach
Co., owners
Fred J. Barr Jr., mgr.
East Grand Rapids, Mich.

Lake Lansing Amusement
Park
W. A. and R. E. Sprague,
owners-mgrs.
Hastlet, Mich.

Palmer Park
J. D. Palmer, owner-mgr.
Pontiac, Mich.

Silver Beach Am. Co.
L. J. Drake, mgr.
St. Joseph, Mich.

MINNESOTA

Excelsior Park
Excelsior Park Co.
P. W. Clapp, J. P. Colthan,
mgrs.
Excelsior, Minn.

Hand's Park
E. R. Hand, owner-mgr.
Harry Duncan, mgr.
Fairmont, Minn.

Interlaken Park
E. A. Erickson, mgr.
Fairmont, Minn.

Fox Lake Park
Menke & Nelson, Props.
Sherburn, Minn.

Harriet Island Amusement
Park
William Bazinet, owner
Jimmy Miller, mgr.
St. Paul, Minn.

MISSOURI

Parkland Amusement Park
Mario Brancato, owner
Harry Duncan, mgr.
Kansas City, Mo.

Sylvan Beach Amusement
Park
P. S. Wiemeyer, owner-mgr.
Kirkwood (St. Louis), Mo.

Lake Contrary Amusement
Park
L. F. Ingersoll, owner-mgr.
St. Joseph, Mo.

Forest Park Highlands
A. W. Ketchum, mgr.
St. Louis, Mo.

Downs Amusement Park
Chas. De-Langy, genl. mgr.
Dee Lang, mgr.
St. Louis, Mo.

Valley Beach Amusement Park
J. V. Wegmann, mgr.
Valley Park, Mo.

NEBRASKA

Riverside Municipal Park
Ed Higgins-Cobham, mgr.
Beatrice, Neb.

Horton's Park
D. G. Oxford, owner-mgr.
Beaver City, Neb.

Tuxedo Park
Harry O. Belka, mgr.
Crete, Neb.

Lib's Park
L. Phillips, owner-mgr.
Hastings, Neb.

King's Ballroom
Capitol Beach Park
G. J. Carpenter, mgr.
Lincoln, Neb.

NEW HAMPSHIRE

Gardner's Grove, Silver Lake
Mollie Lambert, owner
J. Copeland, mgr.
Lochmere, N. H.

Pine Island Park
Public Service Co., owners
Barney J. Williams, mgr.
Manchester, N. H.

Lake Spofford Recreation Park
Wm. R. March, owner-mgr.
Spofford, N. H.

NEW JERSEY

Hamid's Million-Dollar Pier
George A. Hamid, lessee & pres.
S. W. Gumpertz, gen. mgr.
Atlantic City, N. J.

Steel Pier
A. C. Steel Pier Co., owners
Frank Gravatt, pres.
Atlantic City, N. J.

Sylvan Lake Park
Ed Ruth, owner-mgr.
Burlington, N. J.

Pallades Amusement Park
Jack & Irving Rosenthal, mgrs.
Pallades, N. J.

Riverview Beach Park
L. K. Chrisman, mgr.
Pennsville, N. J.

Freeman's Amusement Center
J. Stanley Tunney, mgr.
Seaside Heights, N. J.

Hunt's Amiated Enterprises
Wm. C. Hunt, pres.
Wildwood, N. J.

NEW YORK

Roseland Park
William W. Malar, owner-mgr.
Canandaigua, N. Y.

Palace Amusement Park
M. G. Weil, owner-mgr.
Cohoes (Loon Lake), N. Y.

Luna Park
Edward J. & Harry L. Danziger,
owners
Bill Miller, mgr.
Coney Island, N. Y.

Long Point Park
Harry W. Berry, owner-mgr.
Genesee, N. Y.

Celeon Park on Lake Chau-
taugus
Harry A. Miltons, owner
Jamestown, N. Y.

Starlight Park
Tex O'Rourke, mgr.
New York (Bronx), N. Y.

Midway Beach Park
Joseph Poonessa, owner-mgr.
Nigers Falls, N. Y.

Canadanga Park
Joe Magee, owner-mgr.
Richfield Springs, N. Y.

Walker Dance Pavilion
John Skouroulakis, owner-mgr.
Silver Lake, N. Y.

Jones Beach State Park
S. J. Polek, supt.
Wantagh, L. I., N. Y.

Glen Park
Harry Altman, owner-mgr.
Williamsville, N. Y.

NORTH CAROLINA

Atlantic Beach
Atlantic Beach, Inc.
owners
Atlantic Beach, N. C.

Carolina Beach
A. L. Manfield
Wilmington, N. C.

Reynolds Park
Ivan J. Beach, mgr.
Winston-Salem, N. C.

OHIO

Summit Beach Park
Summit Beach, Inc., owners
Frank Rafal, mgr.
Akron, Ohio

Brady Lake Park
Edward C. Kleinman, mgr.
Brady Lake, Ohio

Buckeye Lake Park
John J. Carlin, owner
A. M. Brown, mgr.
Buckeye Lake, Ohio

Secaucum Park, Inc.
R. A. Jolly, mgr.
Bucyrus, Ohio

Meyers Lake Park
Carl A. Sinclair, mgr.
Canton, Ohio

Edgewater Park
C. M. Myers, owner
Theo. V. Temple, mgr.
Celina, Ohio

Chippewa Lake Park
Parker Beach, owner-mgr.
Chippewa Lake, Ohio

Coney Island, Inc.
Edw. L. Schott, pres. and gen.
mgr.
Cincinnati, Ohio

Lake Park
F. D. Johns, mgr.
Cochecton, Ohio

Lakeside Park
Lakeside Park Co., owners
Gerald Niernann, mgr.
Dayton, Ohio

Frankle's Forest Park
Frank J. Schauffer, owner-mgr.
Dayton, Ohio

Riverside Park
A. R. Cole, mgr.
Findlay, Ohio

Forest Park
C. J. Rhooff, owner-mgr.
Genoa, Ohio

Vollmar's Park
Mrs. Ella Vollmar, owner
G. C. Rodbusch, mgr.
Haskins, Ohio

Craig Beach Park
Art E. Mallory, mgr.
Lake Milton, Ohio

Mentor Beach Park
Mentor-on-the-Lake, Ohio

L. Sourdsville Lake
Don Dasey, mgr.
Middletown, Ohio

Sandy Beach Park
Lew W. Greiner, owner
Lottie A. Bruno, mgr.
Russells Point, Ohio

Russells Point Boardwalk
French L. Wilgus, owner
Jack Stone, mgr.
Russells Point, Ohio

Cedar Point on Lake Erie
The G. A. Boeckling Co.,
owners
Edw. A. Smith, pres. and gen.
mgr.
Sandusky, Ohio

Meadowbrook Amusement
Park on Route 27
Venice Beach Country Club
Inc., owners
M. J. Gutman, mgr.
Venice, Cincinnati, Ohio

Crystal Beach Park
J. L. Blanchat, owner-mgr.
Vermilion, Ohio

Idora Park
M. A. Rindin, mgr.
Youngstown, Ohio

Moxhalia Park
Tim Nolan, owner
Fred Nolan, mgr.
Zanesville, Ohio

OKLAHOMA

Lake Hellums Park
Enid, Okla.

Springlake Amusement Park
Roy & Marvin Staton, owners
and operators
Oklahoma City, Okla.

Crystal City Park
John C. Mullins, owner
C. E. Meeker, mgr.
Tulsa, Okla.

(Continued on page 246)



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17

Artists

17

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AMUSEMENT PARKS

Continued from page 244

OREGON

Juniper Beach Park
Hayden Island Amusement
Co., owners
Paul H. Huedepohl, mgr.
Portland, Ore.

PENNSYLVANIA

Dorney Park
R. L. Farris, mgr.
Allentown, Pa.
Central Park
A. G. Nubban, owner-mgr.
Allentown, Pa.
Lakemont Park
Samuel B. Taylor, mgr.
Allentown, Pa.

Lakeside Park
J. Tomat, mgr.
Barnesville, Pa.

Hedra Park
A. F. Hockman, owner-mgr.
Bellefonte, Pa.

Willow Beach Park
Dominick Falconi
Patsy Verona, mgr.
Cannonsburg, Pa.

Newton Lake Park
F. B. Wagner, owner-mgr.
Carbondale, Pa.

Conneaut Lake Park
Hotel Conneaut, Inc., owners
T. C. Foley, mgr.

Conneaut Lake Park, Pa.
Fernbrook Park
Leo Insalaco (Pittston, Pa.),
owner-mgr.
Dallas, Pa.

Fair Grounds
James J. Cicero, owner-mgr.
Ebensburg, Pa.

Rocky Point Park
Ray Dactinbach, bus. mgr.
Nancy Mastas, mgr.
Elwood City, Pa.

Waldamere Beach Park
F. W. A. Moeller, owner-mgr.
Erie, Pa.

Somerton Springs Park
Robert M. Platt, owner
Verdon D. Pratt, mgr.
Freesterville, Pa.

Forest Park
A. Karet, mgr.
Hanover, Pa.

Hershey Park
Hershey Estates, owner
J. B. Solienberger, mgr.
Hershey, Pa.

Rocky Springs Park
Joseph Figari, owner
James Pigari, mgr.
Lancaster, Pa.

Maple Grove Park
Ralph W. Coho, mgr.
Lancaster, Pa.

Shady Grove Park
Tony Bend, mgr.
Lemont Furnace, near
Uniontown, Pa.

Kieshaquillas Park
James E. Moran, mgr.
Lewistown, Pa.

Lakewood Park
Howard Hobbs, owner
Mabany City, Pa.

Cascade Park
C. C. Coulthard, mgr.
New Castle, Pa.

Kennyswood Park
A. B. McSwigan, pres.
Frank L. Danabey, mgr.
Pittsburgh, Pa.

West View, Park
C. L. Beares Jr., mgr.
Pittsburgh, Pa.

Carsonia Park
Joseph Sligg, mgr.
Reading, Pa.

Rocky Glen Park
Benj. Stirling Jr., owner-mgr.
Scranton, Pa.

Rolling Green Park
R. M. Spangler, owner-mgr.
Sunbury, Pa.

Sans Souci Park
Mrs. L. S. Barr, mgr.
Wilkes-Barre, Pa.

Willow Grove Park
E. E. Pugh, gen. mgr.
Willow Grove, Montgomery
Co., Pa.

RHODE ISLAND

Crescent Park
John T. Clare, mgr.
East Providence, R. I.

SOUTH CAROLINA

Folly Pier
Ted Schiadaresi, mgr.
Charleston, S. C.

Riverside Beach Park
E. A. Hamilton, mgr.
Charleston, S. C.

TENNESSEE

Mid-State Fairgrounds Park
George L. Buchanau, mgr.
Columbia, Tenn.

TEXAS

Lake Cisco Park
Cisco, Texas

Casino Park
George T. Smith, mgr.
Fort Worth, Texas

Pleasure Pier
Otis L. Vaden, owner-mgr.
Port Arthur, Texas

Victory Park
Dr. H. T. Huguley, owner
W. H. Anderson, mgr.
Victoria, Texas

UTAH

Lagoon Resort, between Salt
Lake City and Ogden
Lagoon Company, owners
Julian M. Bamberger, mgr.
Farmington, Utah

Saltair Beach
Thomas M. Wheeler, mgr.
Salt Lake City, Utah

VIRGINIA

Ocean View Park
Cecil T. Duffee, mgr.
Norfolk, Va.

Lakeside Park
H. L. Roberts, owner-mgr.
Roanoke, Va.

Seaside Park
Jack I. Greenspoon, mgr.
Virginia Beach, Va.

Casino Park
Frank D. Shean, operator-
mgr.
Virginia Beach, Va.

WASHINGTON

Natatorium Park
Louis & Lloyd Vogel, owners
Lloyd Vogel, mgr.
Spokane, Wash.

WEST VIRGINIA

Rock Springs Park
O. C. McDonald, owner
R. L. Hand, mgr.
Chester, W. Va.

Canden Park
E. G. Vile, mgr.
Huntington, W. Va.

Riverside Park
S. C. Reynolds, owner-mgr.
Maidsville, W. Va.

WISCONSIN

Waverly Beach
Howard Campbell, owner-mgr.
Appleton, Wis.

Waverly Beach
W. H. Munger, owner-mgr.
Beloit, Wis.

The Pines
Herman Johnson, mgr.
Bloomer, Wis.

Lake Hallie Park on Route 4
B. F. Stetzer, mgr.
Chippewa Falls, Wis.

Wisconsin Beach
Wisconsin Beach Co., owners
F. C. Cole, mgr.
Chippewa Falls, Wis.

Bay Beach Park
Sylvester Eiler, mgr.
Green Bay, Wis.

State Fair Park
State Fair Park, Inc., owners
C. S. Rose, mgr.
Milwaukee, Wis.

Muskego Beach
Muskego Beach, Inc., owners
Muskego, Wis.

Eweco Park
Chas. Maloney, owner-mgr.
Oshkosh, Wis.

Beachland Park
Reg. Freeman, mgr.
Racine, Wis.

CANADA

Crystal Beach Amusement
Park
J. H. Nagel, mgr.
Crystal Beach, Ont., Can.

Wonderland Summer Gardens
T. W. Jones, mgr.
London, Ont., Can.

Port Stanley Park
Albert A. Mark, mgr.
Port Stanley, Ont., Can.

Riverside Park
W. P. Wilson, mgr.
Timmins, Ont., Can.

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Los Angeles:
Russell A. Stapleton

Ferguson Bros. Agency

Indianapolis: 328 North Senate Ave.
Denver D. Ferguson, Twyla O. Mayhald, Clarence Love

William Fleck Agency

Hollywood: 8820 Sunset Blvd.
William Fleck

Frederick Bros. Agency, Inc.

New York: RKO Bldg.
B. W. Frederick, Charles V. Yates, Jerry Rosen, Walter Bloom,
Frances Foster, Arnold K. Moskwith, Harry Drake, Nies
Fornoff
Chicago: 75 East Wacker Drive
W. Carl Snyder, Jack Kurtz, George Overson, Bob Weems
Hollywood: 8584 Sunset Blvd.
L. A. Frederick, Mickey Breen, Jean Wald, Buddy Taub, Billy
McDonald, Tom Kestering

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J. T. Gale, president
Harry Lenetska, secretary
Ben Bart, treasurer
Art Franklin, publicity and advertising director

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Michael Nidori, vice-president
Thomas J. Martin, vice-president
Milton W. Krasny, vice-president
Douglas F. Slover, vice-president in charge of radio
Harry Roman, Daniel Hollywood, Harry Kirby, Howard Hott,
Edna Fogarty, Milton Berger, Max Tishman, Al Kolgait,
Harry Santley, Cy Donner

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Vic Abba, Paul Bannister

Cincinnati: 1533 Carew Tower

Arthur W. Frew, Barney Rapp

Hollywood: 9028 Sunset Blvd.

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Henry Miller, Dick Webster, Bill White, Milton Rosenbergs

Bert Gervis Agency

Chicago: 203 N. Wabash Ave.
Bert Gervis

Joe Glaser, Inc.

New York: RCA Bldg.
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Tal Henry, Billy Sharp, Frances Church, Don Kramer

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Harper S. Sowles, Curtis Thorndike, Rowena Campbell,
Lillian Mitchell

Hollywood
George Sackett

San Francisco
Ken Dalley

Seattle
Len Mantell, Lee Sobel

Kansas City: Chambers Bldg.
Mack McConkey, president
John Sandusky, general manager
George Bowles, director advertising and publicity
Ethel Nelson, office manager

Hollywood: Cross Roads of the World
Reg Marshall, Frank Foster, Marve Dubin, Vic Beavers

New York: RKO Bldg.
William Morris Jr., Willard Alexander, Harry Kalcheim, Abe Lastfogel, Johnny Hyde, Nat Lefkowitz, Nat Kaleneim, Billy Shaw, Cress Courtney, Joe Marsolais, Herb Gordon, Bill Burnham, Walter Hyde, John Crowley, VJ Barrett

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Cleveland: Union Commerce Bldg.
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 O. O. Bottoff, vice-president, president Civic Concert Service, Inc.
 Thomas M. Rettig, secretary-treasurer

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Samuel M. Harrington, Midwestern manager popular division

Hollywood: 9059 Sunset Blvd
Helen, 4th month, 1942-1943

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Dick Allen is a pianist and also the youngest band leader in America. He is only 17 years old and has been a soloist in 19. Starting out only a few months ago in Santa Monica, California, he has now become Van Tonkins, who has been with Will Bradley, Erskine Hawkins, Red Norvo, Bob Crosby and the Andrews Sisters, and his crew have played Aragon Ballroom, Ocean Park, Calif.; Shrine Auditorium, Los Angeles; El Club, Los Angeles; Bill Sweet's Ballroom, Oakland; Elgie Auditorium, Pasadena; Ciro's Auditorium, Sacramento; Bing Crosby's Hollywood Canteen show, and the Casino, San Clemente, Calif. Allen is a well-known and featured. The band, also filled with teen players, plays like one that has been around for many years. Allen is a pianist, arranger and composer. The only "pro" man in the band is Alex Massey, who has been with Benny Goodman and Duke Ellington. The other "pro" man. Featured in the band are pretty Kim Kimberly, vocalist; Keith Williams, trumpet; and Bill Williams, saxophone. Four Sophomores, a vocal group. Band features swing and uses a variety of instruments. Signed for shorts at RKO Pictures, orchestra is backed by General Amusement Corporation.

[illegible]

Apus and Estrellita, "Sophisticated South America versus U. S. A.," are well known comedians. Under the management of Harold P. Oxyberger, the team of the popular roose Apus Brooks, of the team from Nassau, Bahamas, and has been in the profession 20 years, appearing in *Blackbirds*, *Harlowe*, *Blackbirds*, *Blackbirds* and clubs from Coast-to-Coast. He has also made shorts for Sun Tan Studios. Anastasia Estrellita is from Venezuela and has been in the profession 14 years. She worked in several Broadway shows such as *Low Leslie's Blackbirds*, *Singin' the Blues*, *Folies Bergere*, and *Blackbirds*. She is married to Club, New York. She has made shorts for Warner and Sun Tan Studios, and played clubs and theaters from Coast-to-Coast, including the Casino in Hollywood.

Louis (Satchmo) Armstrong has made hundreds of records.

first for Vocalion and then for Decca. He wrote a book, *Sings That Music*, and played Shakespeare at the Center Theater in New York in 1940. A witty, well-known to hot music fans, he has been summoned for an ever dozen commands in performance by the King and Queen of England, he has appeared in a number of musicals, including *Forty Winks From Heaven*, with Bing Crosby; *Artists and Models*, with Jack Benny; *Mr. Woe's Evening Dress*; a *Holiday*, and *Goin' Places*, in which he was co-starring with Dick Powell. Known as the "Trumpet King" of Swing, he is booked by Oleser-Consolidated, and is under the personal management of Joe Glazer, who discovered him in 1930. Armstrong had the famous King Oliver as his trumpet instructor in New Orleans and has broadcast over all major nets and broken records on the radio and in nightclubs. Sonny Woods, Midge Williams, Henry (Red) Allen and others in the band are featured with the org.

Radio had Paul Whiteman and an Ohio one-night-stand jazz band to thank for the fact that the Columbia Records outstanding musical conductors included a white man who played on a concert pianist. When Bary was a youngster, his fondest wish was to play the piano in Carnegie Hall. He did play in the Hall, but the music was Whiteman's *Rhapsody in Blue*. Bory took his first piano lessons in his home town of Cleveland, Ohio, and then, promising talent that his family and teacher had fond dreams of his becoming a great pianist, he was sent to share those dreams — until he made the acquaintance of a young, talented, and dedicated kiltzer at the out-of-this-world jam sessions which were to be heard along the byways of Toledo, Ohio.

Thus he became one of the earliest proponents of American jazz, a music which was the spirit of a new kind of rhythm which stemmed from our own Negro folk music. Bory had joined a small dance band, and there followed an indefinite en-

man when he was booking bands in Chicago, and he joined Whiteman's band, where he remained for 12 years. It was during this time that Berg played in Carnegie Hall and at most of the nation's best hotels and clubs, got his start in radio and appeared in one of the first sound motion pictures, *The King of Jazz*. In 1940 Berg was assistant conductor for the CBS Chesterfield series, wielded the baton for Columbia's musical shows starring Danny Kaye and for the Xavier Cugat programs. In September, 1943, he joined the Jimmy Durante Moore Show as musical director.

Seventeen-year-old Ellice Barton is an experienced trouper with many years of handling in radio and a bit of vaudeville behind her, too. Born of theatrical parents she made her debut in Kansas City at the age of three, at the instigation of the newspaperman who later

became Goodman Ace of radio fame. At six she was featured on the *Edna G. and Hardart Children's Hour* and a year later took a commercial away from many other performers and sang three songs a day, 18 a week, on a WMCA (New York) sponsored show. She was on the network Gillette Community Sing for some months, then took a vacation to go to school as a normal child. Leaving high school she did a bit in the musical comedy, *Best Foot Forward*, and managed some nightclub dates in New York and Hollywood. Weekly on Frank Sinatra's radio show she sings solo—and duets with the Voice, truly a star.

Lulu Bates's specialty is tunes of the Gay Nineties, but she can sing anything with the best of them—in the "period manner." With a season on the *All Time Hit Parade* behind her she's touring theaters throutout the country singing songs everyone wants to remember. Gale, Inc., books and manages.

[illegible]

Dennis Beckner and His Madcap Merry-makers put on a show as well as furnish music. Beckner was a popular comedy dancer of vaude circuits. He took his band back to entertain in the same towns quite successfully. He has played many to midwestern hotels, ballrooms and clubs, including the Van Cleve in Dayton; Claridge, Memphis; Gronde Terrace and Greytown Ballroom in Detroit; Casa Madrid, Louisville, and Indiana Roof, Indianapolis. The orchestra is booked by William Morris and has played more than 230 camp and hospital engagements for servicemen.

Ray Benson's musical career started at the age of 14, his first position being relief organist at Loew's Fairmount Theater, New York. Later he served as pianist for many leading bands, including Meyer Davis, Leo Reisman, Henry King

Ken Cutler and Roger Wolfe Kahn. While with King, Wilder Alexander encouraged him to form an orchestra, and he was in the Hotel Plaza, Manhattan, New York, and from there his rise was rapid, with top dates in a score of cities. He has had many night spots in the country. Among top dates played were the Pump Room, Chicago; the Stork Club and Savoy-Plaza, New York; the El Comodoro, Detroit; Athletic Club; Warwick Hotel, Philadelphia; Everglades Club, Palm Beach; Brooks Club, Miami Beach, and the Savoy Hotel, London. His society augmented his seven-piece band to ten. In addition, Camilla Lane, former Ran Wilda thrush, played, doubling on the second horn. The band is now in the studio. He is strictly on the sweet society style with soft backing of the ensemble. Records for Decca. He is managed by Al Rosen and booked by William Morris.

Originally this band was under the name of Ray Pearl, who directed group until he left for military service in 1942. Then taken over by Bob Berkeley, one of the original vocalists, Walter Bloom, who vocalizes with the band as well as handles business affairs. Specializing in sweet-swing and Dixieland, they have been playing one-nighters in the Midwest. They have appeared in Chicago at the Aragon and Trinnon and the Melody Mill, at latter place they have been the repeated engagements. They have had much air time, and disapproval has been for Ckeh and Vokation. They have waxed many records for the Music Corporation of Los Angeles. Vocals are handled by Walter Bloom, the Three Jewels and Dolores Paul, backed by Walter Bloom, ork is handled by Music Corporation of America.

Les Brown organized his orchestra at Duke University in 1936. He started into the big time in 1944 with a booking into Mike Todd's Theater Cafe. Today he has played every big name spot in the country, repeating for long engagements in many installations. His OKed recording of "Jolint' Joe" *DiMaggio* sold 50,000 platters on release day. On the screen he has been seen in *Seven Days' Leave*, issued by RKO. Featured in his band are vocalists Doris Day, Butch Stone and Gordoo Drake, and drummer Dick Shanahan and trumpeter Randy Brooks. He is under the direction of Music Corporation of America.

Henry Busse is known in the music field for his outstanding trumpet work. His theme songs, *Hot Lips* and *When Day Is Done* have long identified him with his many fans and listeners. Busse is not only known for his trumpet work but as a composer. *Hot Lips*, which he featured, is his own composition, along with *Wang Wang Blues*; *Hunting Blues* and others. Featuring "sublime rhythm," the Busse group

has played such outstanding engagements at the Hollywood Palladium, Frolic Club, Miami Lakeside Park, Denver, and theaters from Coast to Coast. Band holds the all-time record at the Frolic Club, Lakeland.

ark, and Palace Hotel, the latter spot being played for the fifth return engagement. Before starting his own aggregation, this famous trumpet man was featured with the greatest dance band of all—Paul Whiteman. Today the band features Russell's versatile trumpet along with vocals by Wyatt Howard, Elaine Bauer and Phil Gray. The orchestra has appeared in *Red, Let's Dance*, for Monogram Pictures, and *Rhapsody in Blue* for Warners. Wally Brady is personal manager and the band is booked thru William Morris Agency.

Hila Wil-De-Bo-Highness of live rent-to-rent as a musician in the Sunset Circle in Chicago and the University of Illinois at Urbana College. From there he moved to the Savoy Ballroom in New York, and a Broadway musical, *How to Succeed in Business Without Really Trying*, *White Palace*, the Cotton Club, *How to Succeed in Business Without Really Trying*. He records for Columbia under the Okeh label, his first record, *Mo'choer*, being a hit. His record, *Mo'choer*, being a hit. He played extended engagements at leading theaters from Coast to Coast, including the Grand Opera House, San Francisco; Strand, New York, and RKO houses in Boston and Cleveland. On a recent tour he played at the Grand Opera House, San Francisco, and broke attendance records on almost every date. He is well known on the radio audience, and on time on his own program, *Gab Calloway's Quintette*. His work is managed by William H. Mittler and booked by General Amusement Company.

Denny Carter is billed as "America's Amazing Man of Music," because of his playing as a sax and trumpet man, composer, arranger and conductor. He also is known as a singer, pianist and clarinetist. Carter was born in New York's Harlem and played for years with some of the city's top bands. He has had his current band about three years, forming it after he had spent the last year following three years as an arranger for the British Broadcasting Company in London. He has written and recorded such tunes as *Hurry, Hurry*, which is recorded by him for Capitol, for which he also has written an exclusive. Most of his compositions are instrumental, such as *Lonesome Nights*, *Call Me*, *My Love*, *My Heart*. He plays in theaters, ballrooms and nightclubs over the nation. Featured with the organization is Savoy, which is a new group of spots brought out by the band. He is booked by General Booking, Inc. of New York. Castel is the personal manager.

A well-known name in Midwestern orchestra circles, Don DiStefano and his orchestra are equally at home in a nightclub, ballroom, hotel room or in a radio studio. Currently, the group is in its 10th month of Chicago's Latin Quarter, where it is playing a hard-core, but definitely Chicago. DiStefano fronts a men and a girl outfit that not only gives out with top music for dancing but cuts a sharp, equally well. Features the singing of Carmen Ravelli. Has played over the CBS, NBC and Blue networks, and outstanding engagements include 28 weeks at the Peoria Room, Peoria, Ill.; the Regency Hotel, Peoria, Ill.; the Commodore Hotel, Garden City, N.Y.; six months, Colony Club, Chicago. Managed by E. Gervis Agency.

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have been herded over the 1

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BAND PROFILES

(Continued from page 250)

trail to stardom by their father, Freddie Clawson, who has them well on the way to Hollywood. Girls started as NBC kid actors, then did stint for Harry Conover, model booker. Sang with Ray Featherston's ork at the Billmore in New York, and did eight-month vaude and night club tour, ending with 10 weeks at New York's Club Caravan. Stint on airshow *Camel Caravan* brought them to contract with Phil Spitalny after a session in motion pic shorts and musical comedy. They are playing with the Spitalny group and have appeared at many top theater spots, including eight weeks at the Capitol, New York.

Paddy Clifff

This popular singing star was born in show business, of Irish-Italian parents. He has a rich tenor voice and studied under the famous Luigi Guiffrida at Steinway Hall for 11 years. Altho he has had operatic training, he is most famous for swinging the classics. He has played the Club Pares, Chicago; the Bowers, Detroit, where he has been brought back for many repeat engagements; the Mayfair, Boston; Beverly Hills Country Club, Newport, Ky, and many other spots all over the country where he has broken records. Recently he entertained the Duke and Duchess of Windsor.

King Cole Trio

The reputation of the King Cole Trio is far-reaching. Organized for some years, the trio began hitting the high spots when they gained a foothold in California about 1937. Since that time the trio, which

features King (Nat) Cole on piano; Oscar Moore, guitar, and Johnny Miller, bass, has played top theaters and night clubs over the nation. Outstanding in the night club field is the swank Trocadero in Hollywood, where they played to capacity crowds in the "King Cole Room," named for them. Cole is a prolific songwriter and one of his latest, *Straighten Up and Fly Right*, is a favorite on juke boxes and with record buyers. Not only does Cole compose, but he also arranges his own tunes. Sharing honors to fame in the trio, Moore was voted the top guitarist in the nation in 1943 in a poll conducted by *Esquire*. Trio records exclusively for Capitol. In addition to waxing, the trio has appeared on a number of radio shows emanating from Hollywood. General Amusement Company books the group and Carol Gustaf is the personal manager.

Emil Coleman

Leader of a society band with a style that has won him acclaim with the white tie and tails trade for years, Emil Coleman has appeared at many of the more exclusive hotels and nightclubs throughout the country. He has had successful engagements at the Chan Pares and the Blackstone Hotel in Chicago. His band has given forth with the type of music desired by the sophisticated at the Statler Hotel in Washington, D. C., at the Ritz in Boston, at the Baker in Dallas and at the Waldorf, St. Regis Plaza and the Pierre in Manhattan. Coleman's background, which helps him for just this type of smart nighttime clientele. He was edu-

cated at the Royal Academy in London, graduating with the distinctive Silver Medal. A leading society orchestra for years, he has played for many of the more important debutante parties of the United States and the European Continent. Music Corporation of America directs his activities.

Leon Collins

"Geon of Dancing," was born in Chicago and started dancing professionally at the age of 16 in the 5100 Club, Chicago. During his successful career, under the management of Harold F. Orley, he has toured theaters with Jimmie Lunceford ork. Leon broke records at Club Ball, Washington, D. C., and he has appeared in RKO shorts and also has signed for a musical comedy motion picture.

Perry Como

Perry Como came to individual stardom the hard way, starting out as a band vocalist. His voice has been pointed out as one of the reasons for the success of Ted Weems ork and Como readily admits that the favor was returned and that Weems was responsible for his climb. He is under contract to 20th Century-Fox for seven years and has made many top radio bookings, also playing many smart clubs, typical of them being the Copacabana in New York, where a two-week date was extended to six. He records for Victor and was headlined as top attraction in his recent appearance at the Paramount in New York. Jack Philbin is his personal manager and he is booked by General Amusement Company.

Del Courtney

Del Courtney has been playing piano since he was a child. Graduating from St. Mary's

College, he taught music. Within a year he organized a band for a job at the Oakland (Calif.) Auburn Club. Success in this spurred him and his band rapidly became a Coast-to-Coast favorite. Popular as an expounder of danceable music, bookings resulted in many prominent spots. Among these are: Nicoletti, Minneapolis; Chase, St. Louis; Schroeder Hotel, Milwaukee; Sierows, Blackhawk Restaurant, and Oriental Theater, Chicago; Honolulu Alexander Hotel; Mark Hopkins, San Francisco; Netherland Plaza, Cincinnati; Seattle's Triton Club; Book-Cottino, Detroit; the New Kentmore Hotel in Albany. Featured with the band are Dottie Johnson and Bert Randall. He is also an outstanding athlete, having played sandlot baseball with Joe DiMaggio, Yankee star, and Lefty Gomez. Booked by the William Morris Agency.

Xavier Cugat

Xavier Cugat has become quite a celebrity in the motion picture colony the past 12 months adding to the prestige he has enjoyed for many years as the "Rhumba King." The past summer he left the Waldorf-Astoria for a visit to Mexico, then continuing on to Hollywood, where he spent the month of October at Ciro's. In the fall he also worked on MGM's *Week-End at the Waldorf*. He was featured in two MGM pic hits this past year, *Bathing Beauty* and *Two Girls and a Sailor*, pronounced the best musical picture story of the year by many. He records for Columbia and has made a number of transcriptions for World. Cugat was born in Barcelona and brought to the United States by Ciruso with whom he toured as concert violinist. He has also appeared in pictures made by Columbia and by United Artists, and is widely known for his NBC

commercial broadcasts. His engagements have covered most of the top spots in the nation, including 11 years of season long engagements at the Waldorf-Astoria. Under the personal management of Bob Diamant, Cugat is booked by Music Corporation of America.

Johnny "Scat" Davis

The name Johnny "Scat" Davis has been recorded in almost every branch of the entertainment field. As a hot trumpet player he appeared with such well-known bands as Jimmy Joy, Red Nichols, Smith Bailey, Will Osborne, the Dorsey Brothers, Fred Waring and as an added attraction with Lawrence Walk on a theater tour in the Midwest. His venture in motion pictures earned him important roles in *Hollywood Hotel*, *Varsity Show*, *Bricker Rat*, *Can't Ration Love* and his most recent success, *Kickerbocker Holiday*. Between his band playing days and picture assignments he fronted his own ork, expounding a hot swing style of music over the airwaves, at the Aragon and Trianon ballrooms, Chicago, and the Blackhawk, also in the same city. Other dates included a score of engagements in leading theaters throughout the country. His most recent endeavor is the fronting of the ork and acting as emcee at the Downtown Theater, Chicago. He has also labored for Decca and his records. Is managed by Irving Yates.

George De Carl

Known for his work on the trumpet, George De Carl and his quartet have long been one of Hollywood's favorite groups. Eleven months ago he invaded the Midwest for a date at the Capitol Lounge in Chicago's Loop. He's been there ever since, packing them in nightly. De Carl and his whispering trumpet

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pet have rung up successful engagements at such top spots as the Florentine Room, Hollywood; Vista Del-Arroyo Hotel, Pasadena; Jack's Restaurant, Los Angeles, where he was a feature five years straight for the winter season. He also worked with his own band for Paramount studios for two years. Managed by Bert Gervie Agency.

Delta Rhythm Boys

The Delta Rhythm Boys are currently on a nationwide tour which started in Los Angeles and ended with their appearance at the Orpheum Theater and followed by a hold-over run in the Ball Room of the Hotel Last Frontier, Las Vegas. This singing group features popular songs as well as novelties and spirituals. Singing in the group are Kelsey Pharr, Travers Crawford, Lee Calcutt and Carl Jones. Gene De Knight is their pianist-accompanist and arranger. They have recorded De Knight's "Till You Hear From Me" and "Traveler's Light" and are soon to be heard on *Just A-Sittin' and A-Rockin'*. They record for Capitol. In pictures they recently completed a long-term contract at Universal and can be seen in *Follow the Boys, Night Life and Rockless Age*. In radio they have the distinction of appearing on *Columbia Melodies* over Don Lee's musical network for 13 weeks. Group has also appeared in several night clubs, including Sherry Maxie's in Los Angeles. The Delta Rhythm Boys were first known as the Rhythm Boys, a name they took over soon after starting out professionally at the College in New Orleans. Under the management of Music Corporation of America, their personal manager is Paul Kapp.

Frank De Vol

Frank De Vol hails from Moundsville, W. Va. At 19 he started to compose music and soon was doing arrangements with professional skill. After his law course he took music as a career. On graduation from Miami U he toured Lee's with a band act. A short time later he joined George Olsen's outfit, staying two years. He left the band to go with Horace Heidt as an arranger and followed that with an association with Alvino Rey. In 1943 he returned to the States and was a success as musical director of the Don Lee chain. While there he created *Adventures In Rhythm* and *This Is the Hour*. His work as musical director of Mutual's *Californian Melodies* attracted Rudy Vallee, who engaged him to direct his new act. He also played and arranged for the King Sisters on scores for MGM and Universal. He is regarded as one of the outstanding modern musical conductors and arrangers of today. Booking is independent.

The Dining Sisters

Currently starred on the Saturday night *National Barn Dance* after a detour over the NBC network, the Dining Sisters have won a wide circle of fans in the Midwest and are known in Chicago in the fall of 1939. In addition to this program, they also are featured on the *Brach Swing Show* on Wednesdays over WGN, Chicago, and on the *Midwest Melody* program sponsored by Bowman Dairy over WGN five times a week. Lou, eldest of the trio, was born in Franklin, Ky., September 29, 1922; Jean and Ginger, the twins, to Bruman, Ohio, March 29, 1924. From the time time, off and on. The first sister of their career was in 1935 when they took a detour from Bruman, Ohio, to Wichita, Kan., to get a singing job with Herby Holmer's orchestra and trekked around the Midwest. In 1939

when the going got tough on the road they figured radio might be a good bet. In their brother's ancient jalopy they drove to Chicago, auditioned at the NBC studios, and clicked.

The girls have appeared on many programs and their lively personalities and excellent harmonizing have made them favorites with housewives and boozed their weekly income to four figures. In addition to their radio work they have made many personal appearances, drawing capacity crowds. The three married within a few months of each other and they share, with another married sister and a fifth, 15-year-old brother, an 18-room house which they bought in Oak Park, Ill., recently.

Tina Dixon

Tina Dixon, the "Bombshell of the Blues," was born in Detroit and started her singing career at 18. Her first club job was at the Club Ballyhoo, Detroit. Tina played de lute there with Jimmie Lunceford and his orchestra. Night clubs where she has appeared are: The Toe Club, Boston; Zanzibar, New York; Ball, Washington. She is managed by Harold F. Oxley. She is in line for a forthcoming radio commercial. Besides her club and theater work she has appeared before television cameras. Tina Dixon has made movie shorts for Pathe and has performed at many army and navy camps.

Al Donahue

Al Donahue went from studying music at the New England Conservatory of Music to one of the top ranking band leaders—a distinction he has held for several years. His famous music has been heard from Coast-to-Coast, delighting patrons in such spots as the Rainbow Room, Waldorf-Astoria, and Hotel New Yorker, New York; Frank Dukey's Terrace Room, Newark; and the Palace Hotel, San Francisco. In addition, he has played ballroom dates on theaters and has been one of the outstanding favorites for society dances. Prior to this he was the largest conductor of steamship orchestras in the world.

Donahue featured with the band are Lynne Stevens, Dick Vance and the Rhythmatics, a quartet. Recordings are made by Okeh. Managed by Frank Walsh. Booked by William Morris.

Jimmy Dorsey

Jimmy started out to be a miner, playing the sax and clarinet as a hobby rather than professionally, but an accident in the mine sent him to music seriously, first starting his own band, then playing with the Scrimton Sirens. For a dozen years he was a sideman with such leaders as Paul Whiteman, Jacques Renard, Red Nichols, Rudy Vallee and Nat Shilkret. Here he became known as a radio specialist. With his brother Tommy, he organized the Dorsey Brothers band, but after three years they divided interests and now both are successfully leading their own aggressive bands. He has played a string of the leading hotels, appeared in several pictures and made many outstanding records for Decca. He is booked by General Amusement Corporation and Dick Cabbie is personal manager.

Tommy Dorsey

Tommy Dorsey, admitted one of the nation's topflight leaders by every method of figuring, has the enviable record of having sold more than 15,000,000 Victor disks—30,000,000 sides. Dorsey's historic wailing of *Marie* and *Song of India* started records on the road back to big-time business and set distinctive trends in popular arrangements which last to this day. Marie was a revival of

an old Berlin tune and was the forerunner of the revival of the oldies, which have come so frequently since then. The orchestra features Dorsey with trombone, Buddy Rich at the drums, Bob Alley, Bonnie Lou Williams and the sentimentalists. Dorsey has appeared in five MGM pictures: *Ship Alog*, *DeBary Was a Lady*, *Girl Crazy*, *Broadway Melody* and *Preserving Lily Mars*. He has drawn exceptional crowds at most of the nation's top spots, including the Astor, Pennsylvania, New Yorker and Commodore in New York and the Germania and Palmer House in Chicago. On his one-night stands he has set records in many spots, with similar successes in many theaters where he has proven outstanding, including the Paramounts in New York and Los Angeles, the Riverside in Milwaukee, the Chicago and Oriental in Chicago, the Michigan in Detroit, the Albee in Cincinnati, the Capitol in Washington and the Palace in Cleveland. He is booked by Music Corporation of America and Arthur Michael is his manager.

Duke Ellington

The Duke, born Edward Kennedy Ellington, is author of nearly a thousand tunes, most of them being known in the music world as "standards." In jazz Ellington got an art scholarship at Pratt Institute at 16, about the time he composed his first jazz piece, *Soda Fountain Rag*, but he started to teach himself pianistics instead. This was in 1917 when he lived in Washington. Starting with Russell Woodring's band, the young composer progressed, and in 1923 formed his first combo, a five-piece outfit, the Washingtonians. They came to New York and had tough sledding at first. In 1927 Ellington was booked into the Cotton Club from Club Kentucky, and the band was an instant and continued success. He is as distinguished in London as here, having been presented to royalty by Lord Beverbrook in 1933 on the Duke's first European tour. While making MGM's *Cabin in the Sky*, he wrote the all-Negro musical *Jump for Joy*, which ran in Los Angeles, backed by members of the film colony there. Among his outstanding hit tunes are *Solitude*, *Don't Get Around Much Any More*, *Phantom Lady*, *Mood Indigo*, *Stormy Weather* and *Jump for Joy*. His latest hit is *Do Nothing Till You Hear From Me*. He is booked by the William Morris office.

Percy Faith

Percy Faith is conductor of the *Carnation Contented* orchestra over NBC Monday night. He is one of the best-known arranger-conductors in radio and stage. Andre Kostelanetz over an tour was featured for four months this season as guest conductor for the *Coast-to-Coast Pops That Refreshes* Sunday One-Coin show. Born in Toronto, Ont., he began as a musician at the age of six, using chinaware for instruments. He started as a violinist but turned to piano at 11, and at 15 made his debut at Massey Hall, Toronto Conservatory of Music. At 18 he was writing musical arrangements for well-known band leaders and organizing his own concert group. In 1928, with Joe Altonberg, he formed the radio team of *Faith and Hope*, music and comedy. The comedy end, however, was entirely Altonberg's department. Faith signed as guest conductor, arranger and pianist for Canadian Broadcasting Corporation in 1933. During his seven CBC years he wrote music and arranged for many important shows. His first program for *Carnation Contented* as conductor was on December 2, 1940, and he's still at it.

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(Continued on page 254)

BAND PROFILES

(Continued from page 253)

Skip Farrell

Skip Farrell's singing career started at Illinois Wesley College, where he sang in many of the school operettas. From there he went to Chicago, joining Mel Marvin's orchestra as a vocalist. He also toured with Dick Shelton, and when the band disbanded he returned to the Windy City, becoming associated with Lew Diamond. His leisurely Crosby style of singing attracted the attention of radio big-wigs, who gave him an opportunity to audition for the Bowman Milk Company's program, for which he was selected as the "Singing Milkman." So great was his popularity that his original six-week contract was extended. Other programs soon followed, including the *Bruch Candy Swing Show* and the *Coco Wheat's Sunday Evening* broadcast. The popularity of his programs and his big following here also earned him personal appearances at the Drake Hotel's swank spot, the Camille House, as well as the Downtown Theater. He is managed by the Berle Adams Agency, Chicago.

Ted Fio Rito

Ted Fio Rito in show business since 19 has enjoyed a most varied career. He started writing songs while in high school and at one time was the youngest member of ASCAP. His popular *Laugh Clown Laugh*, *A King for a Day*, *Charlie My Boy*, *Roll Along Prairie Moon*, *Three on a Match* and his latest hit, *Manana*, gained him the reputation of being one of the nation's top-notch writers. His most recent tune is *Boogie*.

Woogie Lullaby in collaboration with Sammy Gallop.

In addition to his talents as a composer, Fio Rito and his orchestra have appeared in top spots from Coast to Coast, among them the Palmer House, Chicago; Hotel New Yorker, New York; Beverly-Wilshire, Beverly Hills, Calif.; and the Peabody. Featured with the band are Phil Palmer, Ward Swingle and the Solidaires, a quartet consisting of Kay Swingle and brothers Ed, Ward and Mal, and Sammy Scionline, trumpet, and Frankie Socolow, sax. Highlight of the band is the maestro's scintillating piano work.

Playing at Coconut Grove, Los Angeles, he became a movie colony favorite and was featured in many films. He was also instrumental in starting the careers of Betty Grable, Nick Lucas, David Rose, Victor Young and June Haver. His most recent recordings are *Combo Jump*, *Doodle Bug*, *Manana*, *Summertime* and *Hungarian Rhapsody*. Booked by MCA.

Ella Fitzgerald

Chick Webb discovered Ella Fitzgerald and she was "discovered" with his band for many years. She "Ticket-A-Thunk"-ed a vogue for baby-face songs. The Blue Network liked her and the nation heard her on that web for a long time. She will play the Paramount at Christmas time. She has a style all her own and is paying off at the Cafe Zanzibar (N. Y.), as it pays off wherever she plays. Gale, Inc., manages and books.

Phil Forrest

Not a cocktail entertainer in the usual sense, Phil Forrest does everything but a trapeze act behind a lounge bar or on a night club floor. His tagline is "The Clown Prince of Naughty Nonsense," with risqué songs and the wildest sort of comedy his main forte. Frequently interrupts his pianistic and songs to do a dance or kibbits with customers. His long line of gab and special material wove the patrons. Especially strong in informal lounges and nighteries. Recently called back to the Skyride, Chicago, for another engagement after playing the spot for over one year. Managed by Consolidated Radio Artists.

Chuck Foster

Chuck Foster's venture as a band leader started at Tony's Hollywood, Calif. From there he went into the Biltmore Bowl, Los Angeles. His rise and popularity was rapid and his "Music in the Fuster Fashion" earned him top jobs in many leading theaters, night clubs and hotels throughout the nation. Among a few of these were the Stevens Hotel and Oriental Theater, Chicago; Rookery Hotel, Washington, D. C.; Riverside Theater, Milwaukee; Baker Hotel, Dallas; Neithard Plaza, Cincinnati, and Claridge Memphis. He has also appeared at the Blackhawk, Chicago. The band features a smartly styled rhythm that strikes a nice note for danceable music. The sax and clarinet playing by Foster adds to its fine musical quality. For vocals, the maestro does many, his other singers being his sister, Gloria, and Jimmy Conner and Charlie Noble. He dinks for Okeh Records, is managed by Joe Scribman and booked by General Amusement Corporation.

Golden Gate Quartet

The Golden Gate Quartet started in high school in Norfolk, Va., and instead of going to Union College in Richmond these four young men set out barnstorming. They recorded to Victor for a time and then were staff artists at WPT, Charlotte, N. C., for about two years. One guest shot on Royal Crown Glee Review in New York earned them a 26-week booking. John Hammond featured them at Carnegie Hall, Christmas Eve, 1939. Today they are broadcasting over CBS, recording for Columbia and are under the personal management of Herman N. Levin and are booked by Music Corporation of America. They have played to packed houses in theaters and night clubs and point with pride to a long run at Cafe Society Uptown, in New York. They made a good-will tour of Mexico recently and are featured in *Hit Parade of 1941*, recently released, and Paramount's *Star - Spangled Rhythm*, and in *Bring on the Girls*, released by the same company.

Benny Goodman

Benny Goodman has long been acclaimed the "King of Swing," and at the same time has starred in numerous long-range concerts. Outstanding leaders like Harry James, Gene Krupa, Teddy Wilson, Claude Thornhill and Lionel Hampton, co-members of Benny's bands, praise his musical ability and reflect credit on the man they call the "most inspiring conductor in the world." Goodman started in a Hull House kids orchestra, played around Chicago for a time and formed his own orchestra in 1934. His first commercial on NBC came shortly thereafter and record-breaking dates across the country at ballroom and theater resulted. He waxes for Colum-

bia, and is managed by his brother Freddy Goodman and has a booking contract with Music Corporation of America. He has studied several music with many outstanding composers and his clarinet has been heard with Symphony orchestras of Boston, New York, Rochester, Buffalo, Philadelphia, Cleveland, Dayton and Pittsburgh, among other longhair aggregations. He recently waxed tunes for a forthcoming Disney picture, and appeared in United Artists' *Sage Door*, *Carriette* and *Power Girl*, and also in 20th-Fox's *Gang's* and in *Syncope*, RKO pic, *All Here*.

Lionel Hampton

Lionel Hampton, drum and vibraphone, and his orchestra have played many top spots from Coast to Coast in the four years since his band was formed. Hampton is an accomplished musician with a record of appearances with many famous bands, including four years with Benny Goodman. He has managed over all the major acts and is a top attendance attraction for the younger set in ballrooms as well as in theaters where he puts on the house performance that sets the thrills rocking. He has made several score records for Victor and is under the management of Joe Gale, Inc.

Erskine Hawkins

In the big league of septa bands bearing the name Erskine Hawkins, takes a back seat for none. This "Twentieth Century Gabriel of the Trumpet" and his orchestra have a number of fast selling recordings to their credit and play the top theaters and clubs in the country. Aggregation firmly established itself in the record field with its Bluebird dinking of Tuxedo Junction several years ago and has been going

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strong ever since. During its several lengthy stays at the Saviy Ballroom, New York, the band was heard Coast to Coast over all the major networks. Currently playing the Plantation Club, Los Angeles. Booked and managed by Gale, Inc., New York.

Joe Hembree

Organist, pianist and announcer, Joe Hembree made his way thru school playing with dance bands. He now has a society-styled trio: Organ, bass and guitar. He was with the Happiness Boys on WMCA and has done commercial programs for a number of leading national advertisers on local stations. With a symphony orchestra as a student, he has held a number of prominent engagements in radio, with hotels and with leading restaurants. This fall he has been at the Warwick, New York. Hembree is under the direction of Music Corporation of America.

Horace Henderson

Horace Henderson has long been one of the leaders in the swing music field. He recently left his post as pianist with the band of his brother, Fletcher, and will soon have his own outfit again. The plans for this will follow his tour with Lena Horne as her personal musical director and accompanist. Henderson is one of the outstanding septa arrangers and pianists in the nation and is greatly responsible for the popularity of *In the Mood*, which his technique and arrangement brought to the fore. The tune is his theme. Henderson is back in the professional field after a stint in the army. Here he was a bandmaster. Henderson has recorded for Okeh. He is managed and booked by Reg. D. Marshall Agency.

Woody Herman

Since forming his own band in 1936 Woody Herman has consistently held his position in the top ranks of popular orks. He started at the age of 6 as a dancer, singer and sax player. Today he still sings with his orchestra, dances when opportunity presents, plays alto sax and ensembles. He was sideman with Gus Arnheim, Tom Gerun and Isham Jones orks before venturing on his own. Recording for Decca he is managed by Goldfarb, Milenbury and Vallon, and is booked by General Amusement Corporation. He has appeared in *What's Cookin'* for Universal pictures, *Wintertime* for 20th-Fox, and *United Artists' Sensations of 1945*. His outstanding engagements at the Pennsylvania Hotel in New York, Sherman in Chicago and Palladium Ballroom in Hollywood have been marked by extended runs and high grosses. Currently labeled as a jump band of the top group, he brings non-dancing groups of older people out to hear him, as shown at his Hotel Pennsylvania date in New York this fall.

Josephine Houston

Josephine Houston stirred up an unusual amount of comment the country over for her singing of the *Lord's Prayer* after one of President Roosevelt's broadcasts. She's heard regularly over the Blue Network on her own show and records for Hit records. Managed and booked by Gale, Inc.

Marion Hutton

Marion Hutton is now working as a single. For four years she was featured with Glenn Miller's ork, joining a singing act that included the Modernaires, when Miller went into the armed services. She has

had outstanding engagements at the Paramount, New York; Erie, Philadelphia, and the Oriental, Chicago, and was featured in Universal's *In Society*, with Abbott and Costello. This personality singer accents novelties in her presentations. She is managed by Jack Philbin, and booked by General Amusement Corporation.

The Ink Spots

They've been tops for the past seven years and this year headed the G. I. Musical Poll conducted by *The Billboard* for the first time. As part of the three-star unit (Cootie Williams, Ella Fitzgerald and the Ink Spots), they've been breaking records all over the country—slapping house records in Los Angeles and San Francisco as they have seldom been kicked around before. They're the extra added attraction on the Kille Smith Hour (CBS) and they're even now pulling them in at New York's No. 1 up and coming club (a *Billboard* award winner, too), the Cafe Zanzibar. Their Decca disks are tops, too, in jukes and in record shops. Managed and booked by Gale, Inc.

Illinois Jacquet

This popular swing and jump band features Russell Jacquet on trumpet, Robert Ross on drums, and Illinois Jacquet, tenor sax. Booked by General Amusement Corporation and managed by Otis Pollard, this ork was formed in May, 1944. The leader started playing sax at the age of 15, and was first alto with Bob Astor at 18, and the first man to sign with Lionel Hampton, where he starred in the sax section for three years. He played with Chas Galloway from 1942 until the formation of his own band.

(Continued on page 256)



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BAND PROFILES

(Continued from page 255)

Harry James

Harry James was indeed the young man with the horn at the age of 10, when a contest took him from his Beaumont, Tex., home to fame with orks in Galveston and Dallas. He is today listed as No. 1 in many swing band polls, yet he plays more sweet music than swing. His recent engagement at the Hotel Astor, New York, saw turn-around crowds, and his cross-country one-nighter tour from New York to the Coast was a record breaker in nearly every spot played. Benny Goodman hired James after hearing a recording he made with Ben Pollack. He spent three years with B. G., and then organized his own ork in 1939. James' recording of *You Made Me Love You* sent him to the top. He has a five-year contract with MGM, and was starred both as a musician and as a performer in the top money picture, *Four Girls and a Sailor*. He is also in another this-season pic, *Bathing Beauty*. Frank Monte is personal manager for James and he is booked by Music Corporation of America.

Ann Jenkins

Lovely Ann Jenkins, billed as the "Queen of the Fouries," has signed with Decca and World recordings. She was formerly part of the team of Radcliffe and Jenkins and has played piano at the Cabin in the Sky, Chicago, and Chin's Victory Room and Lounge, Cleveland, among other spots. Ann was voted by students at NYU as their "favorite female instrumentalist and performer." She has also been cited by many

camp and navy bases for her visits there. She is under the management of Harold P. Orley.

Bob Johnston

Most of Bob Johnston's career is made of him. Top-spot to date for Bob has been his Philco Summer Hour appearances with Paul Whiteman. He's also been heard on sustaining shows (Blue) Coast to Coast, but he started before the mile down in Nashville, where a good time has been born. He's ducking screen tests until he "arrives" on mike, but he is ducking for American Recording Artists. Gae, Inc., is watching over his development.

Dale Jones

This maestro gained his musical experience during his seven-year association with Will Osborne. After that he was with the Teagarden until he was called for military service. When he received his honorable discharge he organized the company of two, then the Palladium, Hollywood, where he held long engagement record, 14 months.

One of his outstanding attributes is his comedy warbling of *Wonderland* *Don't Kiss Thy Hand*, *Boo* and *Believe*, 18th and 19th on *Chester Street*. His other talents include the composing of two tunes, *I Love With the Stuff That I Use* and *I'm a Slick Chick*. He appeared on CBS for over 14 months. *Bob's Pot Luck Party*, KXN, for 10 months, as well as being a guest star at Hollywood Showcases and Herace Heidt's program. Recording continued to MacGregor Transcriptions. At the present time he is set to play one-nighters. Booked and managed by Ben Pollack.

Spike Jones

Spike and His City Slickers was received with loud cheers by the men of the armed services when they toured the European front line in the fall of 1944. Recording for Bluebird and for V disks, Spike Jones and His City Slickers are one of the best known novelty bands of the present day. They have made numerous radio appearances and were in three motion pictures: Warner's *Thank Your Lucky Stars*, MGM's *Meet the People and Bring on the Girls*, produced by Paramount. They are managed by Mel Shauer, and are booked by General Amusement Corporation.

Louis Jordan

Without doubt Louis Jordan's musical aggregation is the greatest to emerge from the cocktail field from the standpoint of nationwide popularity and commercial success. Jordan and His Tympany Five are now headlined at leading theaters and clubs in the country. They roll up grosses on one-nighters equal to and frequently higher than grosses by 18-piece name bands. Their Decca recordings are currently only topped in play on juke boxes and home phones by Bing Crosby. And now Bing Crosby and Louis Jordan with his band have united for a recording session of two sides which is expected to mark up unprecedented disk sales. Jordan is also a motion picture face with appearances in *Universal's Follow the Boys* and *Columbia's Meet Mr. Bobby Sox*. Not only as a band leader and singer has Louis Jordan gained fame but also as a composer of today's top novelty songs. *His Is You or Is You Ain't My Girl* is the current song and a Hit Parade selection, with others like

Knock Me a Kiss, *Gonna Move to the Outskirts of Town*, *Chicks That I Pick* are all top favorites too.

Group's numerous encores for teen-agers have won claim of organizations fighting juvenile delinquency. His popularity with the armed forces is tremendous. Jordan's personality, showmanship and musicianship have made his tagline "America's Most Amusing Personality" a reality. Berle Adams is his able personal manager, and Amusement Corporation books.

Jimmy Joy

Jimmy Joy, christened "James Monte Maloney," hails from Mount Vernon, Tex. He worked thru engineering school playing in the band. Soon after graduation he played the inauguration ball of Texas' woman governor "Ma" Ferguson. He rose rapidly and since then people have been calling him "Ma" at such outstanding hostesses as the Brown Hotel, Louisville; Gibson, Cincinnati; Coronado, St. Louis; Muehlebach, Kansas City, and the Bismarck, Chicago. He opened the famous Band of the Texas Cowboys, Dallas, playing for a two-year run. Other successes included *Band of the Texas Hotel*, Houston; William Penn, Pittsburgh; Hal Taborin, San Francisco; Benjamin Franklin, Philadelphia, and the Commodore, St. Louis. He also appeared in many leading theaters, being co-billed with Tony Martin in *Band of the Texas Cowboys*, Elaine Gwynne, hit vocalist; the Joy Vocal Trio, Quartet, and Quintet; and the Texas Band of the sax section. Music is on the "solid sweet" side with full ensemble. Group is managed by Howard W. Brown (now an army lieutenant) and booked by Music Corporation of America.

Art Kassel

Art Kassel started his musical career over 20 years ago, when he organized his first group the "Overseas Four," while serving in World War No. 1. From then on his fame continued, resulting in smash engagements at Chicago's Bismarck Hotel, where he has appeared since 1929; the Aragon Ballroom of the same city; the Edison Hotel, New York; and many other top spots in the nation.

His smooth, rhythmic music interspersed with gay novelties has gained him a score of fans and appeals directly to the terpsiters. He has been a consistent recording artist and radio attraction for over 10 years, having aired for many national advertisers. Now records for Hit Records. In addition to this he has gained recognition as a songwriter, penning such hits as *Doodle De Do*, his theme number, *He'll Be Back*, *Just Around the Corner* and *Angeline*. His latest hit, *You Wouldn't Say No*, Yes, and *You Wouldn't Say No* is fast becoming one of today's top tunes. The band's features, in addition to Kassel, three vocalists, thrush Gloria Hart, Jimmy Featherstone and Mark Young. Howard W. Brown, now a lieutenant in the army, manages the band. It is booked by Music Corporation of America.

Andy Kirk

Andy Kirk studied music in the public schools of Denver under Paul Whiteman. He came as a child and took up saxophone at 19, turned to tuba and stringed bass, adding clarinet and flute. His first ork job was with George Morrison at the Carlton Terrace in New York, leaving for Chicago in 1928 to join Turner Holzer's ork. He took the band over in 1929 playing ballrooms in Tulsa and Oklahoma City. His first records for Brunswick were

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made in Kansas City at the player piano ballroom where he was discovered by Jack Kapp, then Brunswick recording manager. Kapp helped to form Decca Kik's was the first band signed. Kik says he has traveled half a million miles in the past 10 years yet with all his journeying has made more sides for Decca than any other artist. He is managed by Joe Glaser.

Evelyn Knight

Evelyn Knight set on the bar at the King Cole Room in Washington to sing, and the management extended her two-week engagement to five years. As much a part of the Capital scene as the conventional cab drivers, she at last moved to New York to the smart Blue Angel where another two-week engagement turned out to be a run of the house. When the club closed for the summer she took a vacation and on reopening was back on the job. She sells a song—with a voice that brings the customers back. She is star of a CBS short-wave aimed at Latin America, was singing star of the Palafut they call the Blue for many months, and currently is starred on the Ed Wynn show. Her guests have turned into engagements, as when she guested for Whittman, and wound up playing the summer show that replaced the Hall of Fame.

Gene Krupa

Gene Krupa, outstanding drummer of the day, started with school and college bands. A boyhood pal of Benny Goodman, he played with them until they both were with Red Nichols in 1929, leaving Red to live Aaronson's Commanders. After that he went to Mel Filling, and then to Russ Colombo and Buddy Rogers. Krupa teamed with Benny Goodman on the famous National Biscuit Let's Dance 15-hour broadcast where more than five hours of continuous dance music was furnished by a group of orchestras. He never took a lesson as a drummer, but studied piano as a boy. His book, *Instructions in Swing Drumming*, is widely accepted. He has also lectured on primitive drums at the New York Museum of Natural History. He organized his present band during the summer of 1944 and following one of the longest engagements in the history of the Capital Theater in New York set out on a tour of theater and top-notch act. He is signed to a two-picture deal by RKO, records for Columbia and is booked by MCA. H. John Guilan is Krupa's management counsel.

Kay Kyser

Kay Kyser is another Tarheel musician who made good in the big time. Born in Rocky Mount, N. C., and made his first personal appearance at the University of that State in 1920 when he organized a student band to fill the gap created when a name artist called a booking. He's been a contract to RKO for whom he has made several pictures, including *That's Right, You're Wrong*, *You'll Find Out* and *Playmates*. He records for Columbia and is booked by Music Corporation of America. His *Lucky Strike* broadcast series are among the most popular on the air, at one time being 100,000 behind in requests for admission tickets, while pulling in around 10,000 contest entries a month. He has set high grosses at many theaters and played top spots Coast to Coast.

Rene Langhorn

This Harold P. Ordway-managed singer majored in languages at Howard Univers-

ity in Boston. She has sung in night clubs through New England and recently has been seen on the screen, being linked to do a series of technicolor shorts for RKO. She was born in Boston and made her first public appearance at the age of three. In addition to her numerous club dates she has played for servicemen at a long list of camps and cantinas.

Ada Leonard

Coming from a theatrical family, it was only natural that Ada Leonard entered the show business when she was 14. Since then she's been a "name" known to millions from Coast to Coast. Was one of the outstanding specialty dancers in the country when contracted by RKO studios six years ago. After a year on the Hollywood lot playing opposite Herbert Marshall, Nino Martini and others, she organized her all-girl band. A perfectionist, Miss Leonard has constantly striven to have her band play with the precision and strength of the biggest of the name bands, and the group of 17 good-looking, versatile musicians she now has, is doing just that. Band features Frances Griffin, vocalist; Frances Shirley, trumpet; Mildred Shirley, vocalist, and Florence DeL on the drums. In addition to conducting her 17-piece orchestra, Miss Leonard sings and does dance bits. Her gowns by Adrián, Howard Greer and Hattie Carnegie also are a definite "attraction" as Miss Leonard is regarded as one of the stars of the stage. Group has played such outstanding ballrooms as Arambé dressed women on the go, and Trianon, Chicago; Jaxton Beach, Portland, Tuna Town, St. Louis; such theaters as Lowe's State, New York City; Capitol, Washington; Beacon, Boston; Golden Gate, San Francisco, three times, the last engagement being for three weeks; Oriental, Chicago, five times; Riverside, Milwaukee, five times; Palace, Cleveland, three times; Orpheum, Los Angeles, twice, and many more. Has also played top hotel and other location dates and is currently due back at the Claridge Hotel, Memphis, for a repeat engagement of one month. Band is managed by Murray Rose and booked by Frederick Bros. Agency.

Harlan Leonard

The reputation of Harlan Leonard and his orchestra is far-reaching. Starting out as a member of the Benny Moten band in Kansas City, where he was born, Leonard made a name for himself as an outstanding alto sax man. Leonard later was picked out for musical ability by John Hammond and Benny Goodman and taken to New York, where he made several appearances. Returning to the Middle West, Leonard organized his band, the Kansas City Rockets, and started a tour of one-nighters that took him to Rainbow Ballroom, Denver. From here his tour was booked by the Reg D. Marshall Agency, which handles him to this day and brought him to the West Coast. Band has played Hollywood Cafe, Hollywood Casino in Hollywood, Zucca's Terrace, Hermosa Beach, Calif., and recently completed 52 weeks at the Club Alhambra in Los Angeles.

Guy Lombardo

Guy Lombardo and his orchestra came from Canada, but they are as much an American institution as ham and eggs. They have won the radio editors' poll as America's favorite band for 11 out of the last 12 years. They have remained on top because fans say the band is so easy to listen to as to dance by, with a following of bobby-soxers as well as over-draft-agers. Lombardo's music

is the instrumental voice of romance, his fans declare, and will go on forever. Lombardo and his orchestra, Carmen, Lebert and Victor assist Guy on the band, and sister Rose Marie is vocalist. Frank Petty also vocalizes, and the Lombardo trio of singers is featured. He records for Decca and has made motion pictures for MGM, being booked and managed by Music Corporation of America. The Lombardo orchestra plays the Sunlight Roof of the Waldorf Astoria for a limited engagement each summer, and spends the winters at the Roosevelt Hotel, New York, where he has become an institution.

Johnny Long

Johnny Long's newly enlarged band of seven reeds, seven brass and four rhythm had its engagement at the Hotel New Yorker extended. This was the orchestra's fourth engagement there. They use pie club and ensemble singing quite effectively, and feature a sweet-swinging style. The original Johnny Long band started on the campus at Duke University. Upon graduation they went professional. They have played the Paramount Theater in New York four times, and set records on their engagement at the Sherman in Chicago. They have appeared at major theaters throughout the country and were featured in Universal's *Hit the Ice*, an Abbott and Costello pic. Long is under contract to Decca records, and is booked by General Amusement Corporation.

Nick Lucas

Nick Lucas made his first appearance on the big-time at New York's Palace Theater in 1929 and from there he played at the Strand, RKO, Capitol and other State theaters in New York and other outstanding spots throughout the country.

(Continued on page 258)



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BAND PROFILES

Continued from page 257

out America, England and Australia. He is still remembered as one of the highlights of the Warner Bros. rickety, Gold Diggers of Broadway and played in the Broadway production, *Show of Shows*. He was also spotlighted in the Ziegfeld production of *Show Girl* and in *Rubis Le Maître Sweetheart Time*. Lucas is currently touring the country's foremost nightclubs and theaters. The guitar-playing songster is booked by General Amusement Corporation. He also recording for Premier Records.

Jimmie Lunceford

Born James Melvin Lunceford in Fulton, Miss., June 6, 1902, he spent his boyhood in Denver, Colo., and his first musical tutor was James Wilburton Whiteman, father of Paul Whiteman. He plays guitar, clarinet, saxophone, trombone and flute and holds a B. A. degree from Fisk University, with post graduate work there and at the City College of New York. He holds a pilot's license and owns his own plane. He formed his dance band while he was professor of music at McManis High School in Memphis, after his graduation from Fisk. The boys were students in the high school. All went to Fisk for their degrees, so Jimmie resigned his position and went back to college with them to keep from breaking up the band. Five of these original nine musicians still ride the Lunceford band. Harold P. Oley, a former band leader, is Lunceford's manager and booker.

Hal McIntyre

Hal McIntyre's orchestra was named as best of the new bands in *The Billboard* 1943 College Poll, and has seen a steady rise since the band was formed at the suggestion of Glenn Miller, with whom McIntyre was then playing. The band features Ruth Caylor, Al Nobel and Johnnie Turnbull; is managed by George Moffett and booked by the William Morris Agency. They record for Victor - Bluebird, transcribe for Standard and have made four pictures for Columbia: *A Band Is Born*, *Song of Peretz*, *Radie Was a Lady*, and *Hey, Rookie!* The band has played a number of outstanding engagements at the top spots of the country, including Glen Island Casino, Commodore Hotel in New York, Hurricane Restaurant on Broadway and the Palladium. Hal has also rolled up good grosses on his theater dates at the Paramount and Strand in New York to the Orpheum in Los Angeles and the Golden Gate in San Francisco.

Ronny Mansfield

Ronny Mansfield went into radio and night clubs soon as he finished high school in Boston. Held radio staff jobs 1930-'33, WFSB in Boston; 1934-'37, KLLZ in Denver, and 1940-'43, WLVN in Cincinnati. This singing master of ceremonies, who is also an accomplished pianist, was the featured vocalist with Fibber McGee and Molly when they first started in New York and Chicago. At present he is featured vocalist for the NBC Coast Network program. *A Song Is Born*, and is heard on KFI every Monday thru Friday at 9:45 a.m., P.M.T. Mansfield is in his eighth month as singing master of ceremonies at the Hollywood Tropics. He has played outstanding engagements at the Hotel New Yorker, Belmont Plaza, and Park Central in New York; Edgewater Beach, Drake, Stevens in Chicago; and the Netherland Plaza for a year in

Cincinnati. In 1938-'39 he was featured at the Cafe Le Paris in London, Savoy and Berkeley hotels, Coleman Music Hall and the Palms in Blackpool, England. Ronny Mansfield, who formerly appeared with Georgia Olsen's orchestra, is booked by Ben Pollack in Hollywood. Mansfield's theme song is *Look for the Silver Lining*.

Frank Marti

Frank Marti's samba-rumba orchestra has played New York's Copacabana for four years. He has an excellent reputation in South America as well as in this country. In Brazil Marti conducted for the Ballet Suse and has made two good-will music tours of Europe and South America. He played two seasons in Boston, and spent two seasons at the Piping Rock Club in Saratoga, N. Y. He studied at the Conservatorio de Musica in Sao Paulo, Brazil, where he was born. Featuring Marti at the piano, his disc records for Decca and is booked by William Morris Agency.

Dean Martin

Dean Martin and Dick Richards, his present day manager, were school friends. They bonded five fast rounds to see which would be the professional boxer and which the manager. Martin won the bout and under Richards' management has won 40 of 47 fights. One night the Sinatra in Pittsburgh. On the second audition, Manager Richards had a singing engagement for his prize fighter. After two years with territorial bands in Ohio, they came East and Martin played many night club engagements and incidentally made a record of 14 weeks at the Roxy in New York. He is booked by Music Corporation of America.

Frankie Masters

Frankie Masters' sweet-awing music, which emphasizes entertainment, has made his band one of this country's favorites. Masters got his start in music by playing in the orchestra at the University of Indiana, after which he organized his own band for Balaban & Katz theaters' stagehouses in Chicago. This was followed by his appearing on *It Can Be Done* radio show and other commercial programs for two years. Outstanding engagements include Sinsay Masters, Hollywood, Shermans Hotel, Chicago; Roosevelt Hotel, New Orleans; Belmont Hotel, Los Angeles; Paramount and Strand theaters, and the band features Phyllis Myers, Eddie Williams, Marty Kay, Pat and Jo, and Music by Masters. Under contract to Columbia-Okeh records, Masters include musical shorts for Paramount and Universal Studios. Masters is managed by Arthur T. Michael and booked by Music Corporation of America. Theme song is *Moonlight and You*.

Robert Merrill

Gale, Inc., under Bob Merrill, and Frank Black presented him on his summer hour. Now he has been suggested by Merrill to America. He will make a p. a tour this winter with the flock of transcriptions. Boston's The Treasury Department, giving him his advance build-up.

The Midshipmen

The Midshipmen were organized several months prior to Earl Harbor by Will Smith, formerly with Freddy Martin.

Deve Cunningham took over when Smith entered the military service, and under his direction developed the orchestra into a fine, well-balanced group. But it is steadily making a name for itself with its specialized sweet swing style of music. The personnel consists of T. H. Hines, former Krupa man; E. Smer, who was with Eddie Howard; L. Hines, who was with the former product; G. Osgood, formerly with Clyde Lucas; P. Brechlin, a former member of Bernie Cummins's orchestra, and B. Moore, who played for Frankie Martin. Other members include W. Smith, who was with the late Crosby; D. Johnson, D. Day and Eddy Parnell, who handle the vocals. The band has enjoyed a steady series of one-night bookings in the Midwest in addition to its appearances at WGB, Chicago, Bond rallies, service centers and a number of "C" ceremonies. Managed by Dave Cunningham. Booked by Associated Orchestra.

Miller Bros. and Lois

Miller Brothers and Lois, famous Harold P. Oley-manager, have been touring with the band in New York. They appeared at El Patio Club in Mexico City, and toured theater Coast to Coast, with Jimmie Lunceford and his orchestra. They were in Paul Smith's *It Can Be Done* comedy, and also had outstanding roles in *It Show Time*, which had a successful Broadway run. They have played the Trishon Ballroom in Los Angeles and Casa Montana. There, they have also appeared in the Hollywood cameras.

Lucky Millinder

He's making his 30th nationwide tour now with the band that's something extra even for Lucky Millinder. This tour eters into the heart of the South (N. Y.) Featured with the Millinder are Judy Carol and Wynona. The band's manager, Lucky is thinking of making that European and Asiatic circuit when it's all over. There, because the tour went for him on his last trip overseas. He's managed by Glick, Inc., and is a Decca record artist.

Russ Morgan

Russ Morgan conducted his first tour for Goldstein in the early days of hot music. Today his music in the Morgan Master, sweet, smooth, easy rhythm, is famous from Coast to Coast. He has played leading theaters throughout the country, long runs at most of the top hotel dance rooms, and recent engagements at ballrooms and dance clubs. He's at the Pier in Atlantic City to the Palladium in Hollywood. Morgan has been heard over NBC and CBS in the Philip Morris program, as well as in the CBS piano programs, and a number of other broadcasts over the past major cities. He has made several movie choros for Paramount, Warner and Universal. He plays trombone, piano, vibes, celeste and organ, and in addition has a good sense of voice. Music Corporation of America handles his bookings.

Vaughn Monroe

Vaughn Monroe had his first professional orchestra in 1937-at Ten Acres Club in Boston. His now nationally known orchestra was in the city in April, 1940, after two seasons in Boston and one in Florida with the band combination. Monroe started as a trumpeter at the age of 16, playing with Auntie Wiley and Larry Funk in New England. He records exclusively for Victor and was featured in *MGM's* *The People*. He has made a number of electrical transcriptions for

World. His 1944 engagements in the Commodore Hotel in New York was his 7th appearance there. He has played the Paramount in New York for two consecutive years. Managed by Jack Marshall and booked by the William Morris Agency, his band features Marilyn Duke and Bobby Riecky, and uses *Racing With the Moon* as theme.

Montana Kid

This novelty act includes Montana Kid, the Campbell Sisters (Jane and Lorene, who were nine years on the air), and Coley Berg, who called the "sweet home." Has a string of successful appearances to its credit, both outdoors at fairs as well as indoors in theaters, hotels, night clubs and club dates. Played the International Sportmen's Show, Minneapolis and Chicago; also Andy Leonard's in Minneapolis twice this year. Also was featured four weeks at the Bowers in Detroit. Currently playing the Hamid falls (fair circuit) and will resume indoor dates this winter. Managed by Alpha Winkle Demaree and booked by Consolidated Radio Artists.

Danny O'Neill

In a short space of time Danny O'Neill has forged ahead in the entertainment field, so that today he is one of the country's foremost singers of sweet ballads and Irish melodies. His career started soon after his medical discharge from the navy, when his friend, Captain Hansen, secured him an audition for CBS, Chicago, a position he held for over a year. His famous theme song, *Kerry Benders*, plus his excellent voice and popularity, brought him to the attention of Columbia Pictures, who starred him in one of their musical pix, *Stars on Parade*. His movie venture wasn't his only success for he has appeared at a headline attraction in theaters and smart night clubs in the country. A few of his dates included a 12-week run at the Palmer House, Chicago, 12 weeks at the Rio Chisna, Chicago, and engagements at the Chicago Theater, where he was starred. Recently he drew a hold-over debut at the Beverly Hills Country Club at Newport, Ky. He is managed by Mitchell Hamilton, Hollywood agent, and is booked by Fred C. Williamson, Central Booking Office, Chicago.

Joy Paige

Joy Paige, the vivacious singer and dilator of "song stories for the masses," began as a member of a girl trio in Texas. When she broke out on her own she came to Chicago and filled a two-year engagement at Flo and Walt, smart supper club in Chicago. She later played for six months at the Mike Tavin Hotel in Chicago, with three engagements at the Bar of Music, Chicago. She opened her first solo engagement at the Coronet Hotel in Utica, N. Y., and has been there ever since, building popularity with patrons of the spot from top to toe. Managed by Phil Shelley, Chicago.

Tony Pastor

Tony Pastor's oak has played much of the big spots in the country, rolling up some record grosses. Pastor started playing in England. The sax man played with Lopez, Artie Shaw, Irving Aaronson and other leading bands, and his recording of *Let's Do It for Bluebird* is a dancie. He is managed by Cy Shrimman and booked by the Commercial Corporation. The band features Stubby Pastor, Tony's younger brother on the trumpet, and uses *Blossoms* as theme. They have been on the CBS, NBC and Mutual nets, and played many spots for Fifth Band-

wagon. Includes Coccia, Engagements include the Elks, Warner Theaters, RKO theaters, Hotel New Yorker, and Lincoln in New York and Roosevelt in Washington. Featuring a swing sweet style the work is one of the nation's most outstanding.

The Pied Pipers

The singing group known as the Pied Pipers has been together for seven years. Composed today of Chuck Lowry, Hal Hopper, Clark Vocum and June Hutton, the Pipers are currently featured on *Johnny Mercer's* *Glenn Miller Music Shop*, heard over NBC Monday thru Friday nights. The group has appeared with Tommy Dorsey and orchestra, was featured by him in ballrooms and theaters. Including their records for Decca, which today they make exclusively, the Pied Pipers have plenty of record sales to their credit. Until recently Jo Stafford, who is a featured singer, was with the group. When she left to go on her own, she was replaced by Miss Hutton. In pictures the Pied Pipers have appeared in *Ship Ahoj* and *DeBary* was a *Lady* at MGM, *Sweet and Lowdown* at 20th Century-Fox in addition to shorts for Universal and Warner Bros. pictures. Featuring voice of harmonies and novelties, the singers have appeared on Coast-to-Coast radio shows with Bob Crosby on the Old Gold Program and the Chase and Sanborn program. Their song is *Dream*, grouped by *Personalities*, Ltd., Hollywood.

Rodd Raffell

For the past ten years Rodd Raffell has been on the road both as an arranger and a musician with his own band as well as such top notchers as Charlie Spivak, Sammy Kaye and Jack Edwards. Prior to Pearl Harbor he had his own band, which played successful engagements at the Elks and Midwest, but the early days of the war forced him to disband. Rodd then went to the East Coast and worked as a free-lance artist for many name bands and handled radio productions. Lately he reorganized his band and now he is one of the comers among the newer crop of bands. Band features Jo Ferna, that funny man, while Bill Howard does the romantic ballads.

Carlos Ramirez

Carlos Ramirez, featured Latin American vocalist, was born in Bogota, Colombia, South America. Ramirez was set for a tour of Italy when war began, so he went to New York instead. His first date was at Radio City Music Hall during the stage show of *Rebecca*. Then he joined the San Carlos Opera Company for a short time before he began singing in night clubs. Singing grand opera in his own swing style, at the Waldorf-Astoria an MGM executive heard Ramirez and he got a film contract without a demo test. He has been under contract to Metro-Goldwyn-Mayer since January, 1943, appearing in *Bathing Beauty*, *Two Grand Sultans*, and in the current picture, *Anchor Aweigh*, and a musical short, *The Moments*. The Latin American vocalist is heard on Victor Red Seal records. He has had outstanding engagements at the Waldorf-Astoria, Le Merit, and the Elks. He has also appeared on air shows for Eddie Cantor, the Ford Company, and the Home Show and the Roma Wine show.

Floyd Ray

Floyd Ray and his orchestra play with pride to the fact that they played two consecutive years on

the annual Swing Concerts held at the Flouner in Los Angeles. Drawing this assignment, Ray's group competed against such bands as Tommy Dorsey, Benny Goodman, Glen Gray and His Casa Loma and Jo Venuti. This Negro band has also played the Orpheum and Paramount theaters in Los Angeles in addition to the Apollo, New York; Howard and Lincoln in Philadelphia. Using *Conte's* *On With the Blues* as a theme, the band records for Decca. Ray, who handles alto sax and fronts the band, was a dancer in vaudeville until a serious leg injury forced him to abandon this field. Turning to music, he has built himself an enviable reputation both as an instrumentalist and as a leader. His first West Coast engagement was at the Croole Palace, San Diego, where he was playing when he signed with the Reg. D. Marshall Agency, which manages and books him today. Ray recently reorganized his band, after having been in the army for two years. He entered as a private and was a sergeant when honorably discharged some months ago.

Don Reid

It was only a few years ago that Don Reid was writing arrangements for Dick Powell, when later played the Stanley Theater, Pittsburgh. His musical ability was recognized and a nine-year association with Jan Garber followed. He later appeared with the Burns and Allen show and was stranger for Tony Martin. He then formed his own orchestra and has been a spotlight attraction. His theme, *Agony We Meet*, has been dancero by-word. His sweet music has been heard at Trianon and Arson ballrooms, Chicago; Blue Moon, Wichita, Kan.; Billmore Hotel, Dayton; Claridge Hotel, Memphis, among others, and at the Schroeder Hotel, Milwaukee, and the Riverside Ballroom, Denver. His fine group includes Doris Donovan, Fritz Hellborn and Olive Weber. Ork offers a variety of modern and old-time favorites, interspersed with many novelties. Management by John Dever. Booked by Frederick Brothers Agency.

Maurice Rocco

Maurice Rocco's rise to fame in show business in the past two years has been acknowledged by the trade as truly sensational. In a comparatively short space of time Rocco has become one of the leading personalities in night clubs, theaters, motion pictures and on the air. He has concluded highly successful runs at the Ches-Pare, Chicago, and the Clover Club, Hollywood. His first picture, Paramount's *Incendiary Blonde*, starring Betty Hutton, will soon be released and he is now making another flicker, *Phyllis' Frenzy*, also for Paramount. Has appeared as featured guest artist on a number of the top Coast-to-Coast radio shows. Records for Decca. Rave reviews in the trade papers, picture magazines and stage publications like *Look* magazine, *Life* and others, are commonplace with Rocco now. As the leading columnist in the country have devoted much praise-worthy space to him. A pianist primarily, but not contented by a long shot; Rocco plays the piano standing up, while dancing and singing. The finesse of his work and his showmanship is outstanding. He moves the piano about a night club floor or theater stage as easily as he while playing to afford his onlookers the opportunity of seeing him in every position. Rocco has come a long way since his 212-week stay at the Windy City's Capitol Lounge. Under personal management of Phil Shelley, Chicago.

(Continued on page 260)

GEORGE CARL

AND HIS ORCHESTRA

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Continued from page 259

Coal Sand

Carl Sands

Carl Sands before debuting with his own society orchestra in 1974. He has worked with arrangers and pianists in the Midwest. He was arranger and pianist with Griff Williams for two years in the Chicago area, and piano with Art Kassel. He is noted for his society style of piano with some solo/vocal work. He is noted in special arrangements for his "Swing Classics." He fronts a seven-piece band that features George Vales on vocals and is known for his flowing and swinging piano accompaniment with violins. Has had much time over CBS network and is currently playing the Pump Room at the Lincoln Park Hotel, Chicago. The band established itself in the front rank of society orchestras with the Lincoln Park Hotel, Colorado Springs, Colo., and the Buttery in the Ambassador West, Chicago. Is under contract to the promoter, the Williams-Morris Agency.

Low Savings

Jan Savitt is the grandson of one of the conductors of one of the Russian Imperial Bands and at the age of 15 Curtis Institute in Philadelphia awarded him the degree of Doctor of Music. At 16 he was concertmaster for Leopold Stokowski when he remained for seven years, winning the Gold Medal of the New York Philharmonic Symphony Society. He then organized the Tophaters to play hot swing, taking the violin himself and converting the string sweeter and composing the suggestions of a jazz band. Adding strings to a jazz band gave him a new type of presentation that attracted the best and the best.

Noble Sissle

Stafford has been on her own as a singer. She left the Pied Pipers then after having been with them for six years. With the Pipers, she appeared with Tommy Dorsey, the Browns and the Four Tunes. Her first record contract and on records under contract to Capitol, her two latest recordings are: *I Don't Know About You and Tumbling Tumbleweeds*. She has appeared in films at Universal, Republic, Columbia, and Warner Bros. Born in Longbeach, Calif., Miss Stafford studied the concert stage. She married her bow with two older sisters teamed as a trio and specializing in hillbilly tunes. Her Capitol records have been a big seller and her disc operators are at retail buyers. Managed by Personalities, Ltd., Hollywood.

David Street

David S. Street, romantic baritone, is now in his second year as singing star of the *Joan Barber Show*, which is broadcast on NBC every Thursday. He got his start in the music world in 1937 when he worked as a singer in Los Angeles with such bands as Irving Aronson, Hal Grayson, and the *Harmonettes*, and around 1940 and a Miss, Mellowines and Rhythm Rascals vocal groups. In 1941 he sang in two Hollywood musicals, *How to Succeed in Show Business* and *Can't Get You Down* and *Really Round the Girls*. Joined *Perkins* and *Slack's* in 1942 to sing in *Slack's* orchestra while working with *Slack*, guested on the *May to May* and *Hollywood Showmen* programs and then joined *Slack's* to show three months. Then followed nine months with *Bob Crosby's* orchestra as vocalist and arranger. Appeared in the Universal picture *We're Never Here* in 1943. In 1945 and was medically discharged six months later. On returning to Los Angeles he joined the *Bob Crosby's* orchestra and then Seattle show when *Bud Valley* entered the service and has been at this spot ever since. Under contract to RCA Victor. Street is managed by Jill Warren and booked by the *Warner Bros.* Corporation of America for radio.

Freddie Slack

Freddie Slack is one of the best boogie woogie musicians in the country, achieving that status while he cut famous piano boogie records for Bradley's ork. His recent disc, *Eight to the Bar*, with WILD recordings for Capitol, particularly "M. G. Day and M. G. Day" by Fife, Brown and M. G. Day, a competent orchestra, too. He was starred in the Fred Astaire-RKO film, *The Sky's the Limit*, and featured in Columbia's *Acoustic* and *Electric* recordings. Abbott and Costello Keep 'Em Flying. He is booked by William Morris, and has an outstanding record as composer and arranger of the songs of the *Conga Bass*, *Congaroo* and *Helio-sopopino*. He sat with the greals of Chicago's swing days in the Chicago Club, and has been a friend of Henry Halsted, Lenny Hayton, Earl Burnett and Ruba Wolfe. He joined Jimmy Dorsey in 1937 and Wild Bradley in 1940. He has his own ork after leaving L. R. Brown.

The Three Sisters

A vocal trio that's heard frequently on CBS, the Three Sisters have also appeared with Terry Allen and Raymond Scott's ork on their air shots. Have also made their film debut with an appearance in Universal's *In Society* starring Abbott and Costello. Gale, Inc manages and books.

Charlie Spivak

Billed as the "man who plays the sweetest trumpet in the world," Charlie Spivak started his career at the age of 10, and joined a professional orchestra while still of college age. He spent five years with Paul Spachner, recording for Columbia as part of the Spachner Sextet. He then worked as an sideman for Benny Bollack Dorsey brothers, Ray Noble and Jack Teagarden. He then branched out and formed his own studio work group, the Charlie Spivak Sextet, at the suggestion of Glenn Miller. His personal appearance was so good that he was able to break records at the club, night spots and hotels, including the Cafe Bouge at the Hotel Pennsylvania, New York, the Sherman in Chicago and the El Comodoro in New York. His first film for 20th Century Fox, *Pin-Up Girl*, recently ran at the Rxy in New York while he was playing a recording session. He is now in *Folly for the Universal picture*. He returned to Hollywood next summer to make *My Darling Clementine*.

Jo Stafford

Jo Stafford is currently heard Monday thru Friday over NE Coast-to-Coast on Johnny Mercer's Chesterfield Music Show and exclusively on Capitol records. Since late in 1942, Mi-

Jack Teagarden

Jack Tengarden, King of the Blues Trombone, is the son of two fine musicians. His musical career began in Vernon, Tex., playing in the high school band at 13. Three years later he began professional work with Terry Shand in San Antonio. From that time until he formed his present orchestra.

(Continued on page 372)

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CLEVELAND: A remarkable artist . . . Cleveland News
DETROIT: Kerekarto wields a magic bow . . . Detroit Daily Times
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COMBOS COME BACK STRONG

The cabaret tax and the liquor shortage hit cocktail talent and cut business, but it's all over now and singing and comedy is heard again in the lounges

the cocktail performers. All they knew was that agents no longer told them, "See me tomorrow." On the contrary sets suddenly found themselves on the receiving end of a romance pitch as the splitters began phoning them about how much better they would do if they switched.

Grolier Demand Ups Salaries

But if jobs become more plentiful, the kind of dough ops were talking was not in keeping with what combos thought they could get. Good units who really had plenty on the ball were barely touched by the small panic. But those made up of four guys called Joe didn't do so well. Yet with demand suddenly upped, the fiddle players and trumpet tooters also started to work. Money, however, was under what they were getting last spring. Increases were small, but the too has shown an improvement. Baise reason is that many of the boys are working again and ops who want them have to raise the ante.

Singers Come Back

The drinkeries which have been out of the vocal talent market since April 1 are also in there with changed policies. Doc's in Baltimore has started adding canaries to its instruments. The Diamond Mirror, Passaic, Rose Room and DuPont, both in Newark, have also gone back to vocalists. Philadelphia is betting on the wire looking for talent. Washington is also in there trying to get lounge acts. In Chicago cocktail combos, if they're any good, go in with a string of options that to all intents and purposes take them out of circulation. This leaves talent-searching ops wondering who and what to buy. Agents with large stables of acts can cash in. But no booking office has a monopoly on drinkery talent available in locations on notice. Hence per centers in the East are importing units from the West, and the free splitters in the West are trying to buy them from the East.

All in all it looks like the heavy moods days are right around the corner for the boys who work the lounge belt.



WHILE all phases of the musical world were plagued with plenty of headaches during the past year, agents, performers and operators in the cocktail lounge field proved to be the champ aspirin consumers—but all is well once more as tax and liquor headaches have abated and patrons continue to pack spots nightly.

When the 36 per cent tax bowed in, operators and agents took an unusually optimistic view. "It won't be long," they predicted, "until the public will get used to it. They've got nothing but money anyway." How wrong they were is a matter of record. Patronage dropped in one spot after another. Coughing up six bits for a three-quarter ounce "shot" was bad enough—but when the price vaulted another 36 per cent—John Public soon took his bit to the corner tavern. Lounge operators started handing out notices to units wholesale, began yelling at the per-centers to come up with strictly instrumental groups or else. Some, too, felt that liquor alone was attraction enough to get the drink-and-run trade and axed live talent completely.

Outlook Dark

For a While

For a time it looked as if all the combos were out on a limb and Mr. Whiskers was the guy with the saw hacking away at it. Cocktail percenters switched their pitch to highlighting the instrumental excellence of units, and those who knew what instruments were for came

thru; but the singing singles, the piano and voice teams, the quartets and trios who were long on comedy and songs and short on musical arrangements were faced with either not working or taking terrific cuts.

Tax Bite Cut Liquor Holiday Comes

Then the tax bite was cut to 20 per cent and the August liquor holiday announcement released hoarded stores of spirits. This didn't help his right off the bat, but signs of life became evident. Many customers began yelling for favorite songs—offering to pay the tax to hear the ditties if the guy at the piano would only make with the voice. Lounges which had limited their talent buying to musical combos began showing interest in tonell givers-aloud. Gradually interest spread until by Labor Day the pendulum had swung so far the other way that the gold rush that seemed to have petered out was back in full swing again.

The trade had various explanations to offer. Some opined that absentee customers were back at the bar again with pockets loaded. Other ops said they didn't know the reason and that was more wares concerned. All they knew was that his had picked up and they hoped it would stay that way. Lounge agents had a different slant. Payees, they said, were tired of listening to just music. They wanted a change. They wanted to hear singing. But whatever upped the demand was of little concern to

Tax or no tax, good music and liquor spell crowds whether they cater to the tie and tails crowds, as in the New York East Side spot pictured above, or to Mr. Average American as at the Crown Propeller (left) in Chicago, and where Don Jack's zanies entertain, or the Yacht Club in New York.



Small Bands and Cocktail Attractions

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BILLBOARD . . . Hollywood, Beverly Hills Hotel . . . turn in EXCELLENT musical assignment . . . trio has plenty of PERSONALITY and a seemingly unlimited library. It's one of those outfits which never tire.

VARIETY . . . New York City . . . Hotel Dixie . . . mixed cocktail unit gives out with plenty of music. Trio is UNUSUAL—revolving piano and Hammond organ manned by Harding and Moss. Act is SMOOTH, playing all types of music. . . .
Washington (D. C.) Times-Herald . . . a HARD-TO-BEAT trio . . . SMOOTHIES . . . get more variety out of piano and organ combination than you'd guess. Organ can be played hot or cold it seems, and Musicman Harding knows how to do it DAZZLING! . . . opened Saturday and went over BIG with their revolving rhythm.

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Kansas City Star . . . proved SMASH hits . . . the two men are musicians EXTRAORDINARY, feature everything from classical selections to "swing." Their arrangements are EXCELLENT and they reply to requests readily. The men take high rank among entertainers who have appeared in Kansas City . . . are OUTSTANDING in their line.

Millwaukee Journal . . . BRILLIANT organ-piano duo, St. Louis Dispatch . . . SENSATIONAL . . . most talked about novelty of the year.
Pittsburgh Press . . . Harding & Moss Trio CLICKED opening night despite following sensational Vera Erle (Pa.) Dispatch-Herald . . . SENSATIONAL . . . FINEST musical attraction ever to be heard here . . . winning much ACCLAIM.

BEVERLY HILLS (CALIF.) SPOTLIGHT . . . from the reception opening night it would appear that they are set for a long run at the hotel.

Maryland Times . . . OVERWHELMING APPROVAL of the patrons . . . it is hard to believe that a piano, organ and a vocalist can produce so DIVERSIFIED line of effects as these three are able to bring out until you hear them.

BILLBOARD . . . Syracuse Hotel . . . Harding & Moss trio provide all the entertainment needed for a well-spent evening . . . score one of the most SENSATIONAL engagements this burg has seen . . . rounding out its 13th week—record for a cocktail unit here . . . Boys are MASTERS of their instruments . . . Moss's piano being something to hold even a liquor mob SPELLBOUND.



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COMBOS COMING CHANCE?

SINGLES and units in the cocktail combos field, for the most part, have met with little success in smattering high-priced radio and picture work. The reasons for this situation in many, most of them obvious, and known as well to the units themselves as to any observer. In recent months, however, speculation has arisen over whether or not a new entertainment medium, combining many of the outstanding aspects of both radio and motion pictures, would ultimately prove to be the greatest opportunity for fame and ridding money musical singles and small units have ever had. The new medium, of course, is television.

in Music Demands but as Radio

It is a generally held belief that the demand for music in television will be just as great as it has been in radio, and greater than it has ever been in motion pictures. The demand in television, it is contended, will be covered by popular middlebrow and longhair music makers just as it is in radio, and probably in the same proportions. Bringing it down to cases, there is little doubt that television will use a vast amount of popular music, and employ thousands upon thousands of popular musicians. In radio, in films the big bands, nowhere from 15 to 25 people, have been the popular music choice. In television, this situation may change entirely. In the first place, anyone witnessing a telecast from control room, or even on a receiver screen, cannot help noting the limited number of people which can be successfully shown at any given time. Doesn't it follow, then, that television will have to look to the singing and instrumental

The limited scope of the tele camera may prove to be the best break combos ever had—at least for those who take the trouble to learn what a top video job requires

single and small unit to meet the demand for popular music on the television? Most of the existing tele experts (and there are few of them) admit that this will likely be the case. As a matter of fact a number of

singles (both singers and instrumentalists) as well as small units of three to five pieces have been televised quite successfully. General Electric in Schenectady, NBC, CBS and DuMont in New York have all

had the cocktail combo type of talent on their shows at one time or another.

It is regrettable that too many of these combos looked upon their experience, either as a lark or an opportunity to

earn a few extra dollars. Too few of them, evidently, had enough foresight or interest in their futures to realize that here was an entertainment medium which one day might result in their hitting the peak of performer popularity, on the same overwhelming national scale which the large name bands, the Jamases, Dorreys, et al., enjoy today.

But the cocktail combos which make the grade are not going to be those who stumble over television by sheer hooking or other accident. By and large the tele clicks are going to be those who in the earliest phases of the new medium take the trouble to learn what it takes to do a video job. Most of what it would be expected to take is obvious. It is a medium which will carry the entertainer right into the home there to be seen and heard. Unless he is a truly great musician, music won't be enough. Musical tricks, and stunts if properly performed and worked in, will probably have their place. Development of a tele "personality" will be essential. But the best way for any genuinely interested unit to find out what it actually takes is to seek about learning all it can regarding television. The list of the three broadcasting companies named above regularly telecasts from New York studios. Units working in New York are urged to arrange to witness these telecasts. Similarly units working in Schenectady can see the GE shows, units in Chicago the Balaban & Katz telecasts, and units on the West Coast the telecasts of the Don Lee, Paramount operations in Hollywood.

Nothing in show business is, absolutely certain, but television's opportunities for the small unit are as close to being certain as one can get.

Showing how well a small group fits before the tele cameras is this one of the Esquire Nuts being televised in the General Electric studios.



LOUNGE ACTS GO TO RADIO

From the cocktail lounge to radio jobs that pay big dough is a tough climb, but some are doing it...

IT'S not an easy job for a small band or cocktail unit to climb into the select circle where radio pays off in big way, but it can be done—and artists made in this direction in the past year is evidence that radio scouts do not intend to neglect the cocktail field when they go talent hunting.

In New York the Three Suns, now in their fifth year at the Circus Bar of the Picoadilly Hotel, air five times a week over the Blue for Kellogg, have another commercial show over Mutual once a week, plus numerous sustaining spots each week over NBC. Adrian Rollini and his trio, who got their start at the same hotel, have played many radio dates and Milt Herby, a standard name in the act field, got his start in auditioning for agency men in Radio City.

Good Star Opportunities

The guest-star opportunities are also great in the East. Maurice Rocco, who came out of a Chicago lounge to skyrocket to fame as a theater, night club and picture star, had numerous guest shots on top network programs while playing the Zanzibar and Roxy Theater. Just a few weeks ago Milton Berle had a well-known 52d Street trio as guests; Stan Stewart, Johnny Guameri and Sammy Weiss. Art Tatum is another well-known 52d Street star who is no stranger to the guest programs. Red Norvo working at Downbeat on "swing street" broadcasts weekly as part of Mildred Bailey's programs. Mel Henke, well-known pianist in Chicago spots, has guested for Frank Black, Paul Whiteman and Basin Street.

Nor is the Chicago picture too drab despite the fact that the Chi is the hub of the cocktail biz, it hasn't been as prolific in air opportunities as New York because fewer programs

originate there. Early in September Jack Russell, of Mutual Entertainment Agency, signed Art Van Damme quartet to a 52-week contract with NBC, calling for eight shots a week. Van Damme, who has been playing at the Dome in the Hotel Sherman, Chicago, is no stranger to the air lanes having been part of the Ben Bernie Wrigley programs for years before the Ole Maestro's death. Schwimmer and Scott, ad agency in Chi, have been buying cocktail talent for guest shots on the Presenting Curf Mosey show which airs over NBC. Agency has used Billie Rogers, Mel Henke, Marie Lawrence, Hal Leaming and Bob Sylvester. Billy Blair and his unit have also played on commercial shows from Chicago. Units which have aired on stations from the Windy City include Dorothy Donegan, Clarence Browning, the Doolittles, Chicagoans among others.

Throughout the country many units have had air time over local outlets. The Four Clefs, Steve and Dorothy Matthews, Kenny Jagger, Dave Minio, Four Buses are but a few of hundreds who could be cited.

Cocktail units, however, while interested in harnessing the power of radio stations to build their popularity, are still eyeing the day when it will pay off in cash for the many instead of the few. For some few it already has. The Roccinos now on NBC; the Vagabonds, septa quartet heard on the Breakfast Club and other Chicago commercials; Dick Baker, Boyce Smith, the King's Masters, Juliane Pelletier, Rose Malone are a few who have made radio pay.

Making Jingles

A New Field

Another outlet which is fast becoming for the talents of cocktail units is that of making transcriptions for radio—especially of the "jingle" spot an-

nouncement type. Mike Special, head of Special Attractions who has long been hooking cocktail units in the Eastern territory, recently announced a special division of his firm being given over to establishment of a "jingle" production department for radio advertising. Not only is Special furnishing the talent for recording the spots, but he's writing and producing them. Although many radio men have preferred in the past to form combo groups from radio station staff musicians to make the jingles, they evidently are beginning to realize that a trio or quartet that's been working together for years can produce much more listenable results than a hurriedly tossed-together staff group. As the demand for variety and novel musical effects grows in the spot field, potential demand for cocktail talent will progress, and the all the air time thus obtained will be clocked in anonymity, it will be extra dough for the bank roll nevertheless.

Merit Will

Always Pay Off

Keeping in step with the brighter prospects for combos to cash in on the radio market is the far more potential market that is ahead in television where the limited scope of tele cameras will give top combos a chance to really shine. But as in all other fields of show business, merit will tell the story whether before the mike, tele camera as well as in the lounge, and will pay the biggest dividends in cash as well. No better example of this can be cited than the case of Louis Jordan and His Tympany Five who came out of a lounge in Chicago Loop four years ago and has steadily risen to the point where his quintet is as big a draw on records, in theaters and on one-nighters as many of the big name bands.



Maurice Rocco (top right), the stand-up pianist who came out of a Chicago cocktail lounge to click at the Roxy, Club Zanzibar and in the films, is no stranger to radio guest shots, nor is Art Tatum shown at the bottom right. Below, Jules Harbaveaux, NBC Central Division program manager, signs Art Van Damme (extreme right) and his quartet for eight shots a week over NBC from Chicago.



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OF SMALL BANDS AND COCKTAIL ATTRACTIONS

Bill Akin's Foursome

This smartly styled three men and a girl combination has just concluded 27 weeks at the Hotel Indiana, Port Wayne. Unit is well known throughout the Middle West but has also been featured at the Swing Club, Hollywood, and Hotel Miramar, Santa Monica, Calif., and a number of hotels in Florida, including Tampa Terrace Hotel, Tampa; George Washington Hotel, Jacksonville, and Sarasota Lido, Sarasota. This foursome is particularly strong in jazz hotel lounges and draws as many as three and four hold-overs. Basic instrumentation is electric guitar, doubling electric Hawaiian guitar, doubling accordion, and bass fiddle. Jean Cook is the unit's songstress and Bill Akin, leader, fronts the foursome with electric Spanish guitar and vocals. Arrangements run from dinner music to rhythmic ballads, rumbas, novelties, current pops, boogie-woogie, and the better old standards. Combo is nice appearing, well rehearsed, smooth presentation and works hard on the stand. Recent engagements include Stage Lounge, Chicago; Fred's Stage Lounge, Minneapolis; Trocadero, Saint Louis Hotel, St. Louis; Elmer Bend, and the Hotel Indiana, Port Wayne. Other members of the unit are Jimmie Christian, piano, and Earl Meeks, piano, piano and accordion. Managed by Frederick Brothers Agency.

Karl Aldrich

Karl Aldrich has five places in his combination. It is considered one of the outstanding units for class spots where soft, very modern hotel-type music is essential. Aldrich himself is a trumpet man and in addition to holding down this berth in the band does much of the arranging. He is well qualified for both assignments as he was with Isham Jones and his orchestra as a trumpet man and arranger for a long time before organizing his own group in Chicago. Adding to his many accomplishments as a musician, Aldrich is a tenor soloist for using unique modern arrangements and is also featuring the tenor more and more as he finds it fits well into the modern music that the band produces for its patrons. The combo is now in the Middle West and will work out of Chicago. The outfit has played such spots as the Elmer Bend, Hilton Hotel, Long Beach, Calif., where it was featured for seven weeks. Elmer Bend is featured as the co-lead along with a quartet. Managed by MCA.

Fulton Alexander

Fulton Alexander is another stand-out musician to come from St. Louis. He ran away with a circus at the age of 12 and learned to play many instruments from the men in the circus band. Later he headed for New York, where he played with the Famous P. Johnson orchestra, pianist, and it wasn't long before his drumming ability got the attention of Benny Hoyer. Meanwhile he was writing material for shows and dreaming of producing them. His dreams became reality when his first production appeared at Elmer's

Paradise in New York in 1926. He later produced show at the Trocadero in Los Angeles; Ubangi, Seattle; Rhythmboogie, Chicago. A year ago Alexander turned his hand to band leading and has had some very successful engagements in the Chicago area, where he is making himself happy with his distinctive style of music. Managed by the Reginald Voorhees Agency, Chicago.

John Alfio

John Alfio (Tamizano), a graduate of piano and pipe organ from the University Extension Conservatory of Music, Chicago, and his orchestra have been featured on radio as well as in many exclusive lounge and night spots. Some of the outstanding engagements include Hotel Schroeder, Milwaukee; Hotel Hoffman, South Bend; Colony House, Previer and the Martins chain in Chicago. Instrumentation includes piano, bass, guitar, violin, trumpet and a girl singer. Outfit is versatile, but melodies lean heavily on the Latin American side. Currently playing at the Colony Club, Chicago. Managed by Mutual Entertainment Agency.

Lee Allen Trio

Before starting out with his own unit Lee Allen was arranger as well as soloist for several of the big name bands. His present trio is made up of a boy and girl, with himself backed on sax, clarinet, vibes and solo, piano and accordion, doubling on organ and some of the soloing. Instrumentation. Allen creates unusual effects when the trio lives out with organ and the two soloists playing in three-part harmony. Group also does excellent singing. Known for his excellent wardrobe and smart appearance, unit has many outstanding engagements to its credit among the finer hotels and lounges. Currently playing the Miami Hotel, Dayton, O. Managed by Music Corporation of America.

Lil Allen

Sepia pianist who started at the age of six as keyboard pounder for a seven-piece orchestra in the Midwest, her rhythmic voice has brought forth much favorable comment. Her unit has made a name for single, she fronted a number of small combinations. Has played some of the outstanding single dates in the Midwest, including the Capitol Lounge, Garrick Stage Lounge and the Brasserie. All in Chicago. Currently playing the East-Town Hotel, Milwaukee. Managed by the Bert Gervis Agency.

Lei Aloha Trio

With Lei Aloha featured on the electric Hawaiian guitar and solo, this trio of two men and a girl has made a name for its Hawaiian and American music. Bass and guitar round out the instrumentation and all three sing. This is added to feature the only native Hawaiian girl now playing the electric guitar in this country. Unit is now in its fifth month of a

year contract on the Pick Hotel chain. In addition it has played such spots as Arden Lounge, Chicago (39 weeks); Jefferson Hotel, Peoria, Ill.; Salle Hotel, Milwaukee. Managed by Music Corporation of America.

Ammons & Johnson

One of the top colored boogie-woogie piano teams, Pete Johnson and Albert Ammons have played the top spots in the country ranging from Carnegie Hall on down. They have received much publicity in Look, Esquire, Life, Harpers Bazaar and the press. Their Victor record album, "Eight to the Bar," has already sold over a half million copies to date. Under personal management of Berle Adams and booked by Mutual Entertainment Agency.

Eric Andrews

Andrews is an arranger as well as an entertainer. His versatility in jumping from one instrument to another keeps the crowds coming back for more and more. He plays guitar, trumpet, bass, violin and piano. Andrews himself was featured with Henry Busch's band for two years. Past engagements include El Chico and Milroy's, Palm Beach, Fla. Managed by Debridge & Gorell Agency.

Laura Lee Angel

Music attracted the attention of Laura Lee Angel when she was a young girl. Her ambition to become an expert entertainer was realized from the moment she studied it. Today she is one of the foremost Hammond organists in the cocktail field. In her playing she offers plenty of novelties and something new in organ presentations. Her popularity at the Town House, Milwaukee, where she is currently playing, is resulting in a long run. She is being booked by Consolidated Radio Artists.

Glen Ansley Trio

An unusual cocktail trio whose musical background dates back to associations with Glenn Miller and Wayne King's orchestras. Glen Ansley, front man, holds the spotlight, being featured as the "one-man band" due to his ability to play eight instruments, including the clarinet, guitar, banjo, violin, trumpet, piano, and saxophone. Hammond organ. Since coming to Chicago they have appeared at the Little Club, Three Deuces in addition to their current engagement at Cocktails for Frank. Trio has special arrangements, including a large repertoire ranging from pop tunes to classics. All are under 25 years of age and are capable musicians. Management is by Consolidated Radio Artists.

Jack Arden and Mel Alexander

Jack Arden and Mel Alexander began to sing together at a party in 1942—last year. They clicked and have toured the East since then, currently booked at the Hotel Commodore in New York. Arden was on

Loew's and Orpheum circuits with Arden and Olsen, Miller Slaters and Arden and as accompanist to Maude Ertz. He was a member of musical and dramatic stock company in Long Beach, Calif., for four years playing lead in *Craig's Wife*, *The Brat*, *The Way Things Happen* and others. Mel Alexander started as a church choir singer and joined the American Opera Company, also appearing with Ben Yost's White Guards and Yost's Variety Eight, playing the Rocky, New York, and leading choirs and clubs throughout the country. They are booked by ORA.

Lil Armstrong

Piano and song-stylist Lil Armstrong has been recognized as one of the leading septa swing stars for the past several years. Her style and imagination in her work give her a complete show in herself. Her legion of fans kept her at the Garrick Stage Bar, Chicago, for months. She is now rounding out her second year at the Eastown Bar, Milwaukee, and from the popularites she has created the run promises to hold good for a long time to come. Managed by Consolidated Radio Artists.

Eddie Arnold

Known for his smart style and clever way of selling his piano work and songs, Eddie Arnold is one of the top pianists in the cocktail business who always enjoys a holdover. He is currently in his sixth month at the East-Town Lounge in Milwaukee and has played such outstanding Midwest spots as the House of Royalty, Band Box, Chicago, and the Circle Club, East Dubuque, Ill. Managed by the Bert Gervis Agency.

Boyd Atkins

Boyd Atkins and His Sepian Band of Swingers were in their third consecutive year at the Faust Club in Peoria this fall. Arrived in the Midwest on the dance boats of the Strecker line operating out of St. Louis on the Mississippi, playing with Pete Marable's crew. Here he met Louis Armstrong and later Boyd joined Armstrong's band at the Elmer Bend, Chicago. While here Boyd wrote his most famous number, *Heckle Me Baby*. He played the El Palo cafe in Minneapolis for five years, and was well known for his talents. He is managed by the Stanford Zucker Agency.

Frank Avila

Billed as one of the few little bands that are so full of authentic rumba, tango and Afro-Cuban music, Frank Avila and His Continentals are known for their versatility. Their ability to switch from straight comedy to music to lowdown swing tunes, into a rumba or tango has earned them many top engagements. Managed by Mutual Entertainment Agency.

Barbary Coast Boys

Bob Fisher and Milton Peifer, comedy novelty song and piano team, billed as the Barbary Coast Boys get in for long runs.

Six months at Jack Dempsey's, a year at Rogers' Corner, etc. The act has been together for 30 years and currently is at Elmer's Club in Cleveland. They are booked and managed by Stanford Zucker Agency, and spend spare time playing hospitals and army camps.

Jerry Barlow Quartet

A unit of four musicians—with one of them an attractive girl, the Barlow Quartet is a thoroughly seasoned one in the world of hotel dining rooms, smart cocktail lounges and dinner-supper clubs, for its music is not only highly entertaining but definitely danceable. Barlow plays both a sweet and torridly definite band and handles the vocals. The unit plays all types of music and has its personnel together in spite of turnover. Instrumentation is: Piano, guitar, trumpet and drums, with the girl member of the unit playing a muted, sweet trumpet. Recent engagements include the Holmes Club of Hattiesburg, Miss.; The Janna Club, Land o' Lakes Villa, Chicago; Royale, New Orleans. Management: McConkey Orchestra Company.

Lee Barnes Trio

Formerly featured with the Rochester Orchestra, Lee Barnes has branched out on his own with a trio that's known for its "cocktail" rhythm. Instrumentation includes piano, guitar and bass, and the unit has proved a click in such spots as the Elmer Bend, Chicago, No. 10 Tavern, all in Chicago. Managed by the Bert Gervis Agency.

The Four Barons

This youthful male quartet began engagements at some of the finer lounges in the country. Among them are the Dome, Minneapolis; Tampa Terrace Hotel, Tampa, Fla.; Ballerine Room, Galveston, and the Town House, Reno, where they are currently winding up a 30-week holdover engagement. Instrumentation includes accordion, clarinet, tenor-sax, bass fiddle and electric guitar. Among their features are four-way swing-vocals and novelties. Outfit has been together with holdovers in Chicago for three years. Managed by Frederick Bros. Agency.

Dallas Bartley

Dallas Bartley, formerly bass man with Louis Jordan, has been his former boss one better with a six-piece combo. Instrumentation includes drums, alto, tenor, clarinet, piano, and guitar, all sparked by the band's leader's powerful bass plucking. While the group's repertoire is rumba, little known, the focus is jump novelties. Outfit has recently recorded four tunes for RCA, all originals of Bartley: *All Right*, *Swing the Blues*, *Swing the Blues*, *Swing the Blues*, and *Let's Pitch a Boogie-Woogie*. Management of Berle Adams and is booked by Mutual Entertainment Agency.

(Continued on page 296)

BUILDING COMBO NAMES TAKES ELBOW-GREASE



A pioneer in the small band field is Freddie "Schnickelfrits" Fisher who has scored on disks, in theaters and top locations, on the air and in films.

It takes a combination of many things to build a combo "name" including radio time, records and top location dates, plus work—but it can be done

By Paul Ross

BUILDING "names" in any division of show business is a job to keep good minds awake at night.

In the small band and cocktail lounge field the establishment of a "name"—an attraction big enough to make a decisive difference at the till of the spot where the act is appearing—is about as tough as an American troop landing on a South Pacific island.

That this is true is proven by the fact that in the whole small band and lounge industry, which utilizes the services of literally hundreds of acts, there is no more than a handful of really big "names."

It can be argued that in the night club-vaudeville industry, a related field, there aren't too many top names either, which is true enough. However, the proportion of star attractions in the lounge field is much smaller in relation to the total number of acts working in it than in the night club-vaudeville field. That is, if the nifty and vaude industry can boast of, say, around 100 box-office strongmen, the lounge industry can point to 20 or less.

Airtime Is Tough To Get

The reason for this state of affairs is not that the offices operating small bands and lounge acts lack the know-how of building names. It is due to the fact that small band and lounge act managers are dependent for their greatest assistance in erecting names on

a factor which they do not control—namely, air time.

Discussion of the problem of name-building with such industry figures as Harry Moss, of MCA; Charlie Busch and Bill Peterson, of Consolidated Radio Artists; Joe Marsolais, of William Morris; Mort Davis, of GAC; and Walter Bloom, of Frederick Bros., leads to the conclusion that air time is the most important single factor in parlaying a lounge act to the point where it becomes an undoubted dollar-puller.

Hill Records Help, Too

There are other factors, too, for example, a famous single disk or series of records made by an outfit, or a precious reputation for musicianship brought over into the small band and lounge field. But these, according to industry spokesmen, are of minor importance when measured against the power of air time. For, they say, air time alone will establish a combo in the name class, while the other two alone may or may not do so.

And the trouble with air time, say the industryites, is that it is scarce for any kind of talent and scarcer still for small bands or lounge acts.

To be really effective the air time must be on a network, say the small band percenters. Local wires are very fine and any agent worth his salt is tickled to land them for one of his acts, since any kind of ether space is a valuable asset.

The trouble with it, however, is that it serves only to establish the act in the given area serviced by the local station. While this is advantageous in helping a combo become a big draw in that specific city it will not make customers in another city, say 100 miles away, stop and look and listen when the outfit comes there.

Strong Compellish For Network Time

So—the wire must be national. Which brings up a whole slew of ifs, ands and buts. To begin with, the small band must compete with many other types of entertainment, most of them in a stronger position to obtain consideration by virtue of their scope, production values, personalities and cost of production.

Secondly, the webs have a long-standing preference for

big bands on the ground that the larger outfits produce more satisfactory program material, seem to "make more music" than a small outfit of three to eight pieces. This network preference is based in part on custom and in part on technical sound engineering considerations.

Thirdly, the networks, in general, tend to put their pick-up wires into the best known hotels and night spots for the prestige values to be derived mutually by the webs and the hotteries. Since they are the best clubs and hotel rooms and since they have radio outlets, these spots are in position to command the best bands and acts, outfits or individuals who already have national reputations. All of which tends to work against a break for one of the small bands and lounge acts. It is the exception and not the rule for a little combo or lounge act to play the big-time spots.

The Problem Of the Percenters

Finally there is an economic law working against the little bands. A big agency—which, in the last analysis, is the only kind of outfit able to establish a "name" and make it stick—needn't spend very much more time, effort and money promoting a big band, getting it into good spots, obtaining air time for it, and so on, than it would have to expend on a small combo. And, ultimately, the results in terms of commission would be many times more for a large aggregation than for a small one. Therefore the agency is more than tempted to concentrate on the big bands and let the little ones limp along. To do otherwise would be to show poor business judgment.

It is the considered opinion of such a man as Harry Moss that a small band or lounge act is up against more than the usual heavy odds when it comes to developing into a "name." And it is the consensus of opinion among all those approached on the subject that most "name" outfits in the small band-cocktail lounge field are pretty much flukes.

Naturally, each agent feels that he is gradually pushing one or more of his outfits into the top-attraction class, but all admit that takes a lot of doing and that without air time it is a pretty long shot.



Small Bands and Cocktail Attractions

One of the top "location" dates in the Midwest is the Preview Lounge located in the heart of Chicago's Loop. Red Norvo, Billie Rogers, Art Van Damme are but a few of the top small band names who've played it this past year.

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Singing Pianist

Last year this terrific band of eight musicians skyrocketed into popularity as the "South's Band of the Year."

This unit has everything outstanding hotels and smart dinner-supper rooms demand—brilliant programs, perfect dance rhythms and a trio of vocalists.

Recent engagements include the
Dram Room, Hotel President,
Kansas City; Silver Moon Club,
Alexandria; Washington Hotel,
Indianapolis, and the Broadwater
Beach Hotel, Biloxi.

Personal Management of
Fred Coursey



Danny Ferguson



A Smart, Clever Unit

JACK RODMAN QUARTETTE

(3 Men and a Girl)

"The Music of Six with
the Cost of Four"



Jack Rodman has succeeded in
molding four musicians into a
unit which successfully follows
many good small bands of six or
more in personnel.

This bandette handles dinner or
dance music with equal effec-
tiveness.

Many thanks for long, happy engagements at
the Swing Club, Dayton; Cafe La Louisiane,
New Orleans; Avalon Dinner Club, Hot
Springs; Log Cabin Dinner Club, Midland,
Tex., and the Hotel Evangeline, Alexandria,
Louisiana.

A "Standard" in the Small
Band Field



HAPPY COOK and his ORCHESTRA

3 Men
plus
2 Beautiful
Girls

A compact band of
five musical stylists in-
cluding three vocalists.

Happy, playing saxophones
and clarinet, handles his unit
capably and gets unusual
results with all types of
numbers. Recent engage-
ments include the Hotel
Continental, Kansas City;
Arlington Hotel, Hot Springs;
Congress Hotel, Pueblo, and
the Heidelberg Hotel, Baton
Rouge.



MAX COOPER and his "Moods in Music" Featuring the Dynamic **YOLANDA** Brilliant Accordionist

From opera to dance
music, this Trio
meets every de-
mand. Accordion,
Max on the Guitar,
and String Bass.
Vocals by Cooper.



With Both Eye and Ear Appeal

THELMA SALISBURY

and her
4 LITTLE
MAIDS



An all-girl
bandette
which sets
the feet a-
tingling
and the eyes a-roving. They're lovely
to look at and delightful to listen or
dance to.

Recent engagements include the Penguin Room,
Hotel Continental, Kansas City; Evangeline Hotel,
Alexandria, La.; Paradise Beach Hotel, Pensacola,
Fla., and the Hotel Buena Vista, Biloxi, Miss.



McCONKEY ORCHESTRA CO.
CHAMBERS BUILDING • KANSAS CITY 6, MISSOURI



McCONKEY ORCHESTRA Co.

A Truly Top Flight All-Girl Band!



**ELINORE
STEN**
and her adorable
SMOOTHIES

Six attractive musical maids who make the most of dance music and delight in their musicianship.

Elinore, diminutive "Blond Musical Bombshell," fronts the band from the piano and accordion.

Three vocalists are numbered within this fascinating group.

Recent engagements include two contracts, one for 5 months, at the Neon Club, Louisville; Ritz Club, Superior, Wis., and the Evangeline Club, Alexandria.



A Smash Hit For Every Engagement!



**VELMA
and
JEAN
AND THEIR BAND**



With a personnel of six excellent musicians, this top-notch all-girl band is enjoying extended engagements and broken records. The velvet and their dance rhythms beyond criticism.

There are four instrument doubles within the group and two vocalists. Velma plays saxophone and clarinet and Jean is a star at the drums.

BUENA VISTA HOTEL
Biloxi, Miss.

HOLLYWOOD CLUB
Mobile

JOHNNY PERKINS' PALLADIUM
E. St. Louis

EVANGELINE HOTEL
Alexandria, La.

GORMLEY'S DINER CLUB
Lake Charles, La.

SOUTHERN GRILL
Hot Springs, Ark.

A Lovely at
the Piano

**ALYENE
JOHNSON**



Cleverly mixing rhythms and tempos in variety and basing them on a brilliant musical foundation, this attractive Miss has gone far with her music.

One and a half years at the Hotel Onstra, Canton, O., and long engagements at the Rendezvous, Alexandria, La., and The Delb Cocktail Lounge, Savannah, Ga.

RALPH HOWARD

Master Organist

Getting the most out of the Hammond Organ, Ralph Howard is outstanding in his field.



Available only
with long advance
booking notice

★★★

An Artist Fea-
turing Vocals
and Piano

IRMABELLE



For hotels and cocktail lounges presenting tax-free entertainment, Irmabelle offers fascinating ability on the piano. If vocals are desired, she boasts of a highly pleasing voice for both room entertainment and radio.

Past engagements include 4 months at The Elms, nationally known resort hotel of Excelsior Springs; 10 weeks in the Hotel President's Drum Room, Kansas City; Westward Ho Hotel, Phoenix, and 5 months at the Hotel Evangeline, Alexandria.



McCONKEY ORCHESTRA CO.
CHAMBERS BUILDING • KANSAS CITY 6, MISSOURI



PRESENTING THE FINEST SMALL BANDS

AND COCKTAIL COMBINATIONS



In the Top Bracket of All-Girl Bands!



RENEE DARST

and her lovely
SWINGETTES

"Music of Today Styled by Renee"

Six girl musicians combining danceable rhythms with vocals and musical novelties.

Featuring a muted brass choir with all six girls playing trumpets.

Renee fronts the band, playing both trumpet and saxophone.

Recent engagements: Southern Grill, Hot Springs, Ark., 22 weeks; Bentley Hotel, Alexandria, La., and now beginning their 30th week at the Paradise Beach Hotel, Pensacola, Fla.



Always Stars In Any Musical League

RAY DRAKE TRIO



Jeannie



Ray

Featuring
Ray Drake, Piano-Solovox
Jeannie, Vibes-Vocals-Piano
Penney, Bass-Vocals

Raymond, Jeannie, along with has brought lavish praise from hotel managers and cocktail lounge operators.

Plenty of vocal entertainment and the unit also presents clever original numbers.



Penney

Recent engagements: 30 weeks at The Elms, nationally-known resort hotel at Excelsior Springs, and long stays at the Press Club, Erie, Curley's Cocktail Lounge, Minneapolis, and the Southern Grill, Hot Springs.

LILLIAN MAE



Piano and Solovox

An attractive girl, a thorough musician and the ability to adapt herself to any type of audience or musical demand. Also an excellent accompanist for vocalists. Engagements include both the Town Royale and Plaza Royale, Kansas City; Texas Bar, Alexandria, and the Marietta Lounge, Biloxi.



MARJORIE

A Superb Hammond Organist

With a wealth of musical ability, personality and good looks, Marjorie has built a huge following of pleased managers and operators. Recent engagements include The Tropics of the Hotel Phillips, Kansas City, and the Town Club, Sioux Falls. Marjorie now is playing the Pick Hotel chain.

PERSONAL MANAGER—FRANCIS W. SLIGHTAM

MAE GELLER



ORGANIST

Also using Solovox and Chimas, Mae Geller proves herself an outstanding artist. She presents light classics, popular and swing music. Most of her engagements have been in the East, including outstanding spots in Asbury Park, N. J.

McCONKEY ORCHESTRA CO.
CHAMBERS BUILDING • KANSAS CITY 6, MISSOURI

McCONKEY ORCHESTRA Co.

"The Band With a Dixie-Land Accent"

HAL WASSON and his MUSIC



A band that has proven terrific on every engagement, presenting "going music that cheers." A modern-styled unit with both precision and smoothness.

Six Versatile Musicians and Girl Vocalist, Including Wasson at Drums.

Recent engagements include long stays at the Hollywood Dinner Club, Mobile; Southern Grill, Hot Springs; Buena Vista Hotel, Biloxi; Club Royale, Savannah, and the Supper Club, Fort Worth.

For Your Musical Appreciation DAISY MAE ORGANIST



Daisy Mae combines scintillating ability on the Hammond Organ with looks, charm and smart wardrobe. Prolong engagements are common with Daisy. Eighteen months at Bob's Cocktail Lounge, Des Moines, with radio broadcasts nightly.



One of
America's
Outstanding
Pairs



NELSON-MONTROSE ★ DUO ★

In musical ability, vocals, appearance and showmanship, Stan Nelson and Jean Montrose have climbed to the top of their profession. Stan plays every type of music from classical to boogie on the piano, and Jean matches him with her 4-mallet work on the vibroharp.

Recent engagements include extended contracts at the Omar Room, Hotel Continental, Kansas City; The Dome, Minneapolis; Indiana Hotel, Fort Wayne, and the Pick Hotels.

The 1-Man Piano-Organ Duo

BILL CALDWELL

Master Organist

Managers say Bill Caldwell is in a class by himself.

Six months at the Broadway Interlude, Kansas City, and more than a year at the Hotel Spalding, Duluth.



Brilliance, Personality, Rhythm

—Always a Top Flight Name

DEE PETERSON and his ORCHESTRA

A smartly-styled, beautifully-blended dance band of eight musicians. Dee and Lee Gilbert offer excellent vocals.

Past engagements include the Totem Pole, Boston; Washington Hotel, Indianapolis; Buena Vista Hotel, Biloxi; Hotel Heidelberg, Jackson, Miss., and a year and a half at the Southern Mansion, Kansas City.



McCONKEY ORCHESTRA CO.
CHAMBERS BUILDING • KANSAS CITY 6, MISSOURI



PRESENTING THE FINEST SMALL BANDS

AND COCKTAIL COMBINATIONS



"King of Jump Piano"—

**BUS
MOTEN**



A terrific sepi piano artist who recently catapulted into national acclaim. Sings effectively and presents many of his own compositions.

Recent engagements include the Royal Box, Milwaukee; Club Plantation, Nashville; Blue Grass Room, Hotel Commonwealth, Kansas City, and New Governor Hotel, Jefferson City.

Personal Management
Louis Blasco

**THE McCONKEY
ORCHESTRA COMPANY**

has become foremost in the booking of
SMALL BANDS AND INSTRUMENTAL
QUARTETTES, TRIOS, DUOS AND SINGLES
because it has specialized in this type of
entertainment.



The 1944 King of Boogie—
Sensational

**JOSHUA
(Everett)
JOHNSON**



The new dynamic World
Transcription
and Decca Recording Artist.

Joshua Johnson is hailed by recording laboratories as the greatest of all boogie pianists. Two albums of his musical compositions will be published soon.

Now ending a solid year at the Broadway Interlude,
Kansas City, Mo.

Personal Management of Louis Blasco

MORE THAN 100 UNITS
are booked regularly by the
**McCONKEY
ORCHESTRA COMPANY**



Just About Everything In
This Smart Small Band

**EDDIE
HOWETH
AND HIS ORCHESTRA**

Five stellar musicians with four doubles and fine vocals. A brilliant small band for outstanding hotels. Recent engagements include 3 months at the Henry Grady Hotel, Atlanta; 3 months at the Tampa Terrace Hotel, Tampa, and 2 months at Hotel Monticello, Norfolk, Va.

A Great Trio With
"5 Man" Music

**JERRY
FODOR**

TRIO

With Jerry playing Cypri violin and doubling saxophone, piano and drums; a saxophonist doubling clarinet, and a brilliant accordionist, this trio offers managers a whole of a little bandette.

Recent engagements include Penguin Room, Hotel Continental, Kansas City; Jack Tar Courts, Hot Springs, and the Nevada Billmore Hotel, Las Vegas.



**JIMMY
TUCKER**

and his
SOCIETY FOUR

Lifting dance music, fine vocals by Jimmy, plenty of personality and real showmanship. Recent engagements include Hotel Continental and La Salle Hotel, Kansas City; The Elms Hotel, Excelsior Springs, and the Hotel Heidelberg, Baton Rouge.

ONE OF THE NATION'S MOST
BRILLIANT ORGANISTS—

**BROOK
HAVEN**

A youthful veteran at the Hammond, with outstanding ability, personality and showmanship.



McCONKEY ORCHESTRA CO.
CHAMBERS BUILDING • KANSAS CITY 6, MISSOURI



*Society's and
Cafedoms Favorite*

PROFILES

Continued from page 288

Beatrice

Beatrice, who in private life is Beatrice Chapman, is not only a talented pianist and song stylist, but is an unusually attractive young girl as well. Her versatility as an entertainer combined with her adeptness in rendering arrangements "out-of-this-world" has made her a favorite in many of the smart cocktail lounges in the East and Middle West. She has been featured at the Tremor Hotel, Newark, N. J.; Jamestown Hotel, Jamestown, N. Y.; Hollywood Stage Lounge, Rochester, Minn., and the Music Box, Minneapolis. Management is by Frederick Bros. Agency.

Sidney Bechet

Sidney Bechet is considered one of the finest soprano sax players in the world by many leading musicians and was so distinguished by Robert Griffin, of *Esquire*, recently. He learned jazz in the early days, playing with the Silver Belle and with his brothers, Leonard (trombone) and Joseph (guitar). He toured Europe with the Southern Syncopated Ork. playing London from 1919 to 1922. He has been with Noble Sissie and Duke Ellington and with his own ork recorded for Victor. He is represented by William Morris Agency.

Beth Bernay

Beth Bernay plays piano and sings with tremendous personality. Well known on the Coast she comes east this winter for a round of dates. She is managed by Nick Porozoff and booked by Frederick Bros. Music Corporation. Prominent engagements have included many top spots in the West, including Chicago Room of the Fairmont in San Francisco, Last Frontier in Las Vegas and Cafe La Maza in Hollywood.

Mary Beth

Having been born and reared in the Deep South, Mary Beth brings to her work on the accordion as well as into her songs the charm and beauty of the Southland. Known for her beauty as well as her gorgeous gown, she has been a marked success in hotel rooms and other intimate spots. Her songs are all on the straight ballad and popular side, all especially arranged. Currently playing at the Martin Hotel, Sioux City, Ia. Managed by Music Corporation of America.

Sir Oliver Bibbs Quartet

Known as "His Highness of Swingdom," Sir Oliver Bibbs and His Quartet have played to top spots who want colored entertainment. Have built up quite a following because of their ability to please music lovers of all types. Managed by Mutual Entertainment Agency.

Howard Biggs

Originally from Seattle, Wash., Biggs toured on the concert stage before settling down to lounge work in some of the West Coast top spots. Later he headed east to join Noble Sissie's orchestra. Recently, he returned to working again as a single. Unlike most colored pianists, he doesn't lean much to boogie-woogie, but specializes in unusually smart arrangements of pops, show tunes, mid-chicago and classics. As a result he's clicked better in swank type spots catering to a clientele that prefers smartly-

of Small Bands and Cocktail Attractions

style music. Managed by Frederick Bros. Agency.

The Billmore Trio

Johnny Selts, who heads the Billmore Trio, is regarded as one of the greatest vibraphone artists in the country. Together with him are Bill Thompson on guitar and Jack Sheehan on the bass. Group has played some of the finest spots in the Midwest and are currently at the Music Box, Minneapolis. Managed by the Mutual Entertainment Agency.

Davey (Nose) Bold

Davey (Nose) Bold is billed as the comedy pianist. His act has plenty of laughs, consisting of impromptu stunts well garnished with mirth, and a package full of wigs, props and outlandish hats. Library features original comedy songs, presented in a "bold" manner. He also plays a terrific piano with a repertoire ranging from hot jazz to classics. Has enjoyed bookings at the Rondavou and Skyline in Chicago, as well as other top Midwestern spots. Currently booked by Consolidated Radio Artists.

The Bostonians

The Bostonians are two lovely girls, Helen Huxtable and Helen Harper, playing piano, violin and doubling on sax. Known for their wardrobe as well as their extensive musical repertoire, girls have played the Rocadero, St. Paul, in Chester Bar, Terre Haute and the Kentucky Lounge, Chicago. Have just closed an engagement at Eddie Stevens' Bar Lounge, Cleveland. Managed by Frederick Bros. Agency.

Wade Boykin

Known as a master of boogie-woogie, he is a versatile keyboard artist. He specializes in all-round piano for the smarter spots. Among his recent outstanding engagements were the Rathskeller Club, Louisville, Ky.; the Black Hawk Club, Nashville, Tenn.; Harry's Show Bar, La Playa Club, and Ted and Len's Stage Lounge, Detroit. Managed by Delbridge and Gorrell Agency.

Wallace Bradley

A pianist who is equally at home before a radio microphone as well as in a swank cocktail lounge, Wallace Bradley has been presenting his "Melody Stylings" for the past two years at the Ibbett-Helsig Circuit in Chicago, and has also been featured on NBC with emiling Ed McConnell. Managed by the Frank J. (Sweet) Hogan Agency.

Mel Brandt Trio

Currently held over at the Brown Derby, Chicago, for an indefinite stay, this trio is one of the real centers amongst the newer crop in the cocktail field. Instrumentation is accordion, guitar and bass, and all three sing. Has worked The Tropics Room at the Chicagoan Hotel for 15 months and other Midwest engagements. Managed by the Bert Gervis Agency, Chicago.

Mary Brant

Mary Brant has been doing her hilarious double act, vaudeville routine for the past five years, playing night clubs and club dates throughout the country. Her specialty is material, both for formal and informal spots. The girl's flare for comedy goes back to her early vaudeville

days, where she had an extensive training, having been the partner of the standard team of Walton and Brant in the famous skit "At the Ball Game." The popularity of her specialty has been shown at Evanston, Chicago, where she is in her 75th week engagement, and from all indications will remain there indefinitely. Managed by Alpha Demarre and booked by Consolidated Radio Artists.

Morrey Brennan

Known as the big man smart music because of his six-foot - six physique and 360 pounds of humor and personality, as well as his ability as a musician, Morrey Brennan and His Orchestra has the perfect band for smart hotels and clubs. Music is of the society brand, known for its smooth dancing rhythm, as well as its full band sounding effects. The orchestra also give out a liberal sprinkling of entertainment novelties as well as top vocal

Pianist Vocalist

**FAY
THOMAS**

*The Girl
Who Plays by Ear*



*The Queen of
BLUES
BARRELHOUSE*
Featured in Earl Carroll's
VANITIES, 1944
Currently at Harry's
Show Bar, Detroit
Personal Management
DELBIDGE AND GORRELL
301 Fox Theatre Bldg.
Detroit 1, Mich.

**ERIC
ANDREWS**
And His
TUNE TWISTERS



Just Concluded Successful
Summer Engagements
JACK O'LANTER LODGE
Eagle River, Wis.
Currently at
TURK'S MUSIC BAR
Detroit
Personal Management
DELBIDGE AND GORRELL
301 Fox Theatre Bldg.
Detroit 1, Mich.

**AT THE
PIANO
AND HIS
SONGS**

Featured at

Ambassador Hotel • Garrick Stagebar • Rupneck's
CHICAGO

Kilbourn Hotel

Blackamar Room, Wisconsin Hotel

MILWAUKEE

Vogue Lounge

DETROIT

Also Presenting
HIS OWN BAND

for

Locations • Private Parties • One Nighters

BOOKING THROUGH

Alpha Window Demarre, C.R.A.

323 N. Michigan Blvd., Chicago

Bert Gervis Agency

203 N. Wabash Ave., Chicago

work by Elma Olson. Fronting a seven man and girl group, instrumentation includes piano; three saxes, doubling clarinet; trumpet, drums and bass. On his own, Brennan is one of the best emcees in the band field. ... Not only does he possess a keen wit and a personality bubbling over with congeniality, but he has a way of catering to his clientele that gets maximum cooperation from them in audience participation stunts, song-fests, etc. Here is a new idea in combining smooth disc-jockey and smart but different intimate humor and entertainment. Brennan is currently playing the Mayflower Hotel, Akron, and has enjoyed engagements at the exclusive Broad-nor Beach Hotel, Biloxi; the Jung Hotel, New Orleans; the Hollenden Hotel, Cleveland; the Neil House, Columbus, and the Gibson Hotel, Cincinnati. Under exclusive management of Nuxio Corporation of America.

Glenn Brooke

Glenn Brooke, expounder of classics and semi-classics in an unusual swing style, has earned the reputation of being one of the most popular organists in the cocktail field. He has appeared in many of the smart spots, and in each instance has been held over for extended engagements. His most recent date is at Robert's Room, Wis., where his mirrored key-board and nimble fingers is attracting a great amount of attention. Prior to that he appeared at Rupneck's, Chicago, for over a year. Managed by Alpha Wilma Demaree. Booked by Consolidated Radio Artists.

Dusty Brooks*

Four Tones
Booked as Dusty Brooks and

Tops in Boogie WADE BOYKIN



Outstanding Sopra Piano Stylist
Formerly with McKinney's
Cotton Pickers

Currently
Parkside Recreation Lounge
Detroit

Personal Management:
DELBRIE AND GORRELL
301 Fox Theatre Bldg.
Detroit 1, Mich.

BILL HALSEY
Poetic Dynamite
at the Piano
VOCALS — JAZZ
CLASSICS

★
William Morris Agency, Inc.

His Four Tones, this unit has just become Hollywood's favorite quintet. It is one of the few units that has not had a personal change in over a year. Features plenty of comedy material in its acts as well as vocals since all five boys sing. Instrumentation includes piano, electric guitar, bass fiddle and drums, with a fifth member singing exclusively. Currently at the De-Ho Club, Hollywood. Managed by Frederick Bros. Music Corp.

Jerry Brown

One of the few virtuosos of the piano and vibes, Jerry Brown is known for her beauty as well as her musicianship. With a large repertoire of songs of today and yesterday, she is well equipped to sing and play request numbers of her audience. Has played many outstanding spots in the Midwest and is managed by Mutual Entertainment Agency.

Clarence Browning

Browning, one of the top stylist on the piano and singer of songs, is known for his long-term engagements. He usually stays in one spot for months due to his ability to furnish many requests and he has been practically an institution at the East-Town, Milwaukee, where he has been featured for long time. In addition he has played many spots in and around Chicago among club audiences. Managed by Chicago by the Bert Gervis Agency.

Lynne Bryce

Lynne Bryce is a cute little girl who versatility as a singer and pianist has become an entertainment feature in and around Chicago. Her "Fashions in Song" has delighted the patrons of the Lumber Gardens, Melrose Park, Ill., where she has been singing nightly for the past 12 months. She has also appeared at Helmsing's, Chicago, in addition to many cafe, hotel, and club dates. She is under the management of Consolidated Radio Artists.

Fletcher Butler

Fletcher Butler is an accomplished singing-pianist who has been a feature attraction in many of the swank spots in the Middle West. He plays everything from boogie-woogie to classics as well as combining his numbers with a singing style that equals Fats Waller. His unique and amusing parties, plus his keyboard ability has made him a favorite in such spots as the Pump Room, Sherman Hotel, and Garlick Stage Bar, Chicago; Rupneck's Club, Decatur, and the Wisconsin Hotel, Milwaukee. When not playing as a single he fronts and plays with his own band for special locations, parties and one-nighters. Booked by Bert Gervis and Consolidated Radio Artists, Chicago.

Erskine Butterfield

One of the name sopra pianists who is "now booked solid" with Uncle Sam's armed forces, Erskine But-

field, prior to his entering the service, had played top jobs throughout the country, was widely known for his Decca Records and had plenty of airmen via his transcriptions, as well as local and network guest spots. Right now he's doing an equally good job in the army where he's currently "playing" the 12th month of an indefinite "holdover" engagement. Managed by Frederick Bros. Agency.

The Cabin Boys

Ten years ago The Cabin Boys, Tyre Swanger, Raymond Nelson and Harold Waugh decided to organize their own combo. They have since been a successful one, resulting in being spotted in many of leading hotels, lounges and clubs from coast to coast. Among a few of their engagements were the Pick Hotel Corporation; the Brown Derby, Washington, D.C.; Crystal Tap, Louisville; Edwards Hotel, New York, and at least 40 other well-known spots in the country.

Each of the boys are accomplished musicians, having gained their background while playing with name bands. Their library consists of over 1,000 tunes, including a variety of pops, novelties, spirituals, folk songs, light classics and Southern melodies. They are also popular for their inimitable style of singing-strolling and swing numbers. They freelize and are booked by various agents. Tyre Swanger is the manager.

Bill Caldwell

Being presented as just an outstanding artist at the Hammond organ didn't satisfy personable Bill Caldwell. So he added a piano, played them both at once and gained the title of "The One-Man Piano Organ Duo." Caldwell is an organist who sells out so well he

is usually held for contract extensions wherever booked. His ability to play just about any tune an audience wants wins friends quickly. A skilled musician, he offers every type of music and never permits monotony to creep into his work. As an example of his long contracts he played six straight months at the Broadway Inter-lude, Kansas City restaurant and cocktail lounge, and more than a year at the Hotel Spalding, Duluth. Managed by McConeky Orchestra Company.

The Captivators

One of the top trios in the business today, The Captivators are Tony Lombardo on accordion and Vibes, Glum Truons on guitar, and Ralph Wolf, vocalist, at the Hammond organ. Their style is flexible, allowing them to perform effectively for dancing, dinner or straight entertainment. Their repertoire ranges from classics in modern arrangement to boogie-woogie. Also, unit features wardrobe to fit every occasion and room. The Captivators have established the reputation of being business builders, since their personalities enable them to develop a clientele rapidly that means repeat business night after night. Have just completed a 12-week engagement at Babe's in Des Moines and are currently playing a repeat at the smart Kenzie Inn, Milwaukee. Managed by Frederick Bros. Agency.

George Cardini

George Cardini's small cork features violin solo by the leader, presenting classical, popular and novelty tunes. This fall they were in their 18th month at the Orchid Restaurant in New York. Cardini started as a classical performer, coming to this country in 1908 from Italy to give a series of concerts over WBBY, Water-

bury, Conn. He followed this with a tour of major cities, ending at Town Hall, New York. Commercial dates made a greater appeal and he booked into El Chico, later playing the Aquarium and Greenwich Inn. He is managed and booked by the Stanford Zucker office.

Dorothy Carroll

This sopra entertainer, billed as "The Singing Girl of Five" because of her distinct style in presenting boogie-woogie among other tempos and combined with a fine voice goes all the way down the line in pleasing sentimentalists and jivers alike. Her experience as a cocktail entertainer earned her a long run at the Three Deuces, Chicago, where in a short space of time she became the sensation of the spot. She is now enjoying a holdover engagement at the Little Brown Jug, Kankakee, Ill. Managed by Consolidated Radio Artists.

Billy Chandler

One of the best known small bands in the Chicago area is Billy Chandler and His Benedicts, a four-man and a girl outfit that is now in its fourth return engagement for a five-month season at the Gremere Hotel's Glass House, Chicago. In addition, unit has played 12 weeks at the Preview, Chicago; three return engagements at Martins Lounge, and 16 weeks at Gopher Grill, St. Paul Hotel, St. Paul, Minn. Billy Chandler's unit features much comedy as well as the maestro's fine trumpet work. Also featured are Tony Schick on guitar and songs. Frank Rex on accordion. Bud Lauerbach on bass. Chandler also spent one year on the Mutual network with the famous Gold Medal Minstrel as an endman, vocalist and trumpeter. Also played with Itham Jones Orchestra and for
(Continued on page 298)



"eggs" royer
at the piano
Currently 12th Week
THE TURF CLUB
GALVESTON
Held Over Indefinitely
Management: GENERAL AMUSEMENT CORP.
New York Chicago Hollywood

PROFILES

of Small Bands and
Cocktail Attractions

Continued from page 297

three years was emcee and feature entertainer at Balaban & Katz theaters. Managed by Mutual Entertainment Agency.

Leon Chess

The pianistic ability of Leon Chess has earned him the reputation of being one of Chicago's highest paid piano players. His music has entertained a score of patrons in many of the city's top cocktaileries, where he held sway for numerous long-time engagements. Among these were the Mayfair (11 months), Riviera (14 months), Heising's (27 months), Admiral Lounge (10 months), and his current run at the Beverly Cocktail Lounge, where he has been playing for the past seven months. Library ranges from pops to torrid boogie-woogie numbers. Management by Consolidated Radio Artists.

Chick and Charlene

After many years of playing with name bands as well as playing as a single over NBC, Chick Johnson and his show guitar teamed up with Charlene. As a duo, both playing electric guitar with amazing technique, as well as singing solos and duets, they have rung up successful engagements at the Equire Club, Sioux City, Ia.; Red Moon, Milwaukee; Club Minuet, Chicago; Kentucky Lounge, Chicago, and the Hilton Hotel, Albuquerque, N. M. Play both classics and swing. Managed by Bert Gervie Agency.

Claire

This charming organist started her musical venture as student of the American Conservatory of Music, where she studied under the direction of Frank Van Dusen. After a season of pipe-organ playing she turned to the Hammond organ, and it wasn't long after that that she was on the road to success. Her many dates include such spots as Neilson's, Chicago; Oriole, Lyons, Ill., and her present engagement at the Morocco Theater Cafe in Chicago, where she has been held over for the past seven months. She is a capable artist and makes a fine appearance at the keyboard. Managed by Sissy Kay and is booked by Consolidated Radio Artists.

The Four Ciefs

This well-known colored quartet has to its credit 38 Victor-Bluebird records plus prominent cocktail lounge and theater engagements. They hold one of the spots in the field because of their strong comedy arrangements and individual four-way vocals. One of their numbers, *Take It and Gif*, was featured by the Andrews Sisters in the Universal picture *How's About It?* They're just wound up a 20-week engagement at the Melody Club in Peoria, Ill. Managed by Frederick Bros. Agency.

Princess White Cloud

Known as the "Singing Sweetheart of the Sioux."

Princess White Cloud presents at the Hammond organ a wide repertoire of authentic Indian melodies as well as pops and standards in English, French, German and Italian. Born on an Indian reservation, Princess White Cloud's father was the son of the Chief of St. Regis Sioux reservation in Canada. Her mother was the daughter of a professor at the Ohio University, whom her father met and married while attending there. Educated in private schools here and abroad, she speaks foreign languages fluently and is now working on an M. A. Degree in Mathematics. Managed by the Bert Gervie Agency.

Happy Cook

A happy combination of three men and two girls, this five-piece bandette offers a strong array of dance music, vocal entertainment and novelties. Both of the girls are particularly attractive as well as excellent musicians. And with two of the members doubling instruments there is wide variety in their tuneful presentations. Happy Cook directs from his saxophone and clarinet and also sings "blues." Both girls are vocalists. Instrumentation: Piano, tenor sax doubling clarinet, violin, and vibraphone doubling solo. Successful engagements include 26 weeks Heidelberg Hotel, Baton Rouge, La.; Tampa Terrace Hotel, Tampa, Fla.; Penguin Room, Continental, Kansas City, and the Congress Hotel, Pueblo, Colo. Management: McConkey Orchestra Company.

Herb Cook

Herb Cook is one of the outstanding single performers in the nation today. This is, no

doubt, because of his wide knowledge of showmanship linked with his piano technique and his down-to-earth vocals. He features his own words and music. Recently he played a return engagement at George's Cafe in Glendale, Calif. Other outstanding engagements include 16 weeks with Olsen and Johnson in *Going Places* and 26 weeks on the *Kate Smith Hour*. Before visiting the cocktail entertainment field Cook toured with rep shows. He had bands with Paul English, Frank Norvan, and Gabe Curran. Getting his own all-girl band, The Swingtars, he toured with the cocktail entertainment field. This orchestra that the Three Little Woods started and worked until they went on the *Hour of Charm* radio show. Made their special arrangements even after they were on the show. As a composer Cook had to his credit *Rambler Rose*, *Chen of the Bayou*, and *Oklahoma*, the latter adopted by that State as its official song in 1927. To this broad scope of showmanly performances Cook adds independent radio and stage appearances throughout the South for a number of years. Booked by General Amuseco Corporation.

Max Cooper Trio

Featuring the dynamic girl accordions, Yolande, the Max Cooper Trio has built a long string of successful engagements throughout the Midwest and deep South. The unit has one of the largest instrumental repertoires for a small group and modulates smoothly from one number to another as requests are answered and dance music sets presented. Cooper on guitar and doubling drums when needed, also handles the vocals. String section completes the instrumentation. Recent engagements include a long stay in the Penguin Room, Continental, Kansas City; Cite La Louisianne, New Orleans; Gormley's Club, Alexandria, La., and the Jules Landry Club, Metairie, La. Management: McConkey Orchestra Company.

The Counts and the Countess

One of America's outstanding ensembles. Composed of Alma at the piano, Johnny with his guitar, and Durdin who plays the bass. This sensational new instrumental and vocal combination of stars has ability, showmanship, personality and appearance. Each one is a soloist in his own right. Past successful engagements include *Chin's*, Cleveland; *Down Beat*, Room, Sioux City, Ia.; *Milwaukee Athletic Club*, Milwaukee; *Frenchy's Red Feather*, Milwaukee; *Frankie Rapp's Club* Top Hat, Detroit, playing two shows a night, and at the *Club Paree*, Denver. All three sing specially arranged harmony numbers as well as solo and duets. Managed by Delbridge & Gorrell Agency.

Art Van Damme Quartet

Art Van Damme worked theater engagements since a boy of 10 and has long been known for his terrific swing style of

accordion playing. The unit is versatile, with each man a master at his particular instrument. The quartet was a featured part of Ben Bernie's Orchestra on theater tours and on the CBS network for one and a half years. They were also featured 12 weeks at the *Music Box*, Minneapolis, and have played the finest cocktail lounges in Chicago's past, with a long stay at the Dome in the Sherman Hotel. Personnel includes Art Van Damme, swing accordion; Chuck Calzaretta, vibraphone; Roy Skallinder, bass; and Max Mariani on drums. At present they are featured over the NBC network eight times weekly. Managed by Mutual Entertainment Agency.

Renee Darst

Few all-girl orchestras have achieved the continued success enjoyed by Renee Darst. Their high rating has come from many outstanding solo disc records as well as managers of hotels and dinner-cuppers clubs. Six girl musicians combine fine danceable rhythm with vocals and novelties, including a muted brass choir with all six playing trumpets. Renee fronts the band with her capable trumpet and saxophone. There are two vocalists. Instrumentation: Three saxophones doubling clarinet, piano, string bass and drums. Past engagements include six months at the Gay-O Club, Junction City, Kan.; Bentley Hotel, Alexandria, La.; Tower Tavern, Hot Springs, Ark., and six months at the Paradise Beach Hotel, Pensacola. Management: McConkey Orchestra Company.

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HOTEL VILLA RIVIERA
LONG BEACH, CALIF.

Martha Davis

The pianistic ability of this "Queen of the Forties" has established herself as one of the outstanding cocktail entertainers in the Middle West. Since replacing Dorothy Donagan, she has been a regular player at Elmer's lounge, Chicago, over a year ago where she played for several months. She has rapidly made a tremendous stride, securing a seven-month run at Jack Baltimore's, in addition to a year's engagement at the Meridian Bar, Philadelphia. She recently returned to Chicago to take the spotlight place at the new Taboo Lounge. Management by Phil Shelley, Chicago.

Barrett Deems Quintet

Known as the world's fastest drummer, Barrett Deems for many years with Joe Venuti and His Orchestra before branching out with his own quintet. Instrumentation of his group includes piano, trumpet, sax and bass with Deems at the drums. Outfit features Ray Dixon, Dick Pineda in addition to Deems. Not only does Deems do sock drumming work in the ensemble, but a number of his solo in the ensemble on rhythmic beating on glasses, chairs, etc. in the manner made famous by Jack Ford. Outfit holds all records at the Preview in Chicago as well as other outstanding Midwest spots. Managed by Mutual Entertainment Agency.

Vera de Camp

This attractive organ and song artist has reaped a harvest of fees for the excellent way in which she is able to entertain. She has become a favorite, not only on the airwaves, but in

many of the country's smart cocktail lounges. Past engagements include dates at the Beverly Hills Country Club, Newport Ky., and on WGN in Chicago. She is currently appearing at the Consumer's Circle Lounge, Chicago. Her wide library of tunes, ranging from pop to classics, affords her the opportunity of satisfying all types of tastes. Management is handled by Consolidated Radio Artists.

Johnny Di Cicco

Johnny Di Cicco himself formerly played with a number of leading bands, and each of his men has an outstanding record. Di Cicco has appeared in pictures for 20th Century-Fox and Universal Pictures. The instrumental part of combo consists of Di Cicco, who doubles on accordion and piano; Babe Roth, sax, clarinet and tenor; and Wally Moulton, bass and guitar. All three men also do vocals. Features a quartet of four-part harmony vocalists, who sing both sweet and hot. She does unusual work in Latin vein. The quartet features four-part harmony vocalists. They have played a solid year at the Preview in Chicago, in a Detroit spot, where they are booked until February, 1945. They are also featured in their own program on Radio Station WJZ, Detroit. Managed by Debitage & Correll Agency.

The Doldolians

This talented trio of vocalists and instrumentalists has played many popular spots, including eight months at the Brown Derby in Chicago, and extended engagements at the Schroeder in Milwaukee, Palmer Hotel and Preview Lounge in Chicago. Show Boat in San Diego and George's in Hollywood. The group includes Justine, violin, and Ab Tagge at the accordion for the unit which is under the management of John W. Doll and booked by GAC and CRA. All three were soloists before combining to form the act.

Carson Donnelly

Known as the platinum wizard of the piano, Carson Donnelly broke into show business as a partner of the famous Noble and Donnelly and their Goldcoaters, who were featured at the Drake Hotel in Chicago. When Noble went into radio, Donnelly branched out as a single and since then has worked all the leading hotels in the Midwest and has been featured on many radio programs. In currently in his third year at Jannet's Pleading Restaurant in Chicago. Managed by the Frank J. (Twist) Hogan Agency.

Ray Drake Trio

Raymond and Jean Drake unit features Raymond at the piano with a slyly perfect for trio work. Jean, attractive brunette, is an unusual four-hammer vibratopiano and vocalist. Clint Penetory's happy round string bass player, not only "sells out" musically, but also puts over song numbers with

both personality and a fine voice. The unit has proved successful in smart hotels and exclusive night clubs demanding not only lulling music and vocal entertainment, but also firm dance rhythm. Recent engagements include long stays at the Press Club, Erie, Curley's Cocktail Lounge, Minneapolis; Southern Grill, Hot Springs, and thirty weeks at the Elms, nationally known resort hotel at Excelsior Springs, Mo. Management: McConkey Orchestra Company.

The Duchess and Her Men of Note

Fronting one of the smartest ensembles in the specialty band field, Ellen Claire is the singing "duchess" and leader of her four-piece male instrumental and vocal outfit. The unit boasts of its own Hammond organ and the smallest trumpet in the world. They have run up outstanding engagements in smart rooms, including 28 weeks at the Statler Hotel, St. Louis; three months at the Jung Hotel, New Orleans, and the Ballroom Room, Galveston. Currently playing a popular demand request engagement at the Jung Hotel, New Orleans. Managed by Music Corporation of America.

Al Duke

Pianist, singer, master of ceremonies and comedian rolled into one, Al goes out of his way to build special material which fits his personality as well as the room he happens to be working in. Originally from New York, he recently invaded the Midwest, where he has proved a sensation on a tour of the Pick Hotel Chain, the Croydon Hotel in Chicago and other spots. Managed by Music Corporation of America.

Mary Jane Earnhart

The charm and personality of this lass plus her outstanding ability at the keyboard have made her a much sought-after personality amongst the piano singles in the cocktail field to date. Her extensive musical training has well equipped her to offer listeners a wide variety of selections. Recently completed a six-month stand at the Old Heidelberg, in Chicago's Loop, where she was acclaimed by the public and critics alike. In addition, she has been featured in several of the leading spots throughout the Midwest and is currently displaying her talents on the label-holding circuit in Chicago. Personal management, Frank J. Hogan Agency, Chicago.

Tommy Edwards

Tommy Edwards runs the full range of singing and piano playing from the classic to the boogie. He has played extended engagements at the Yacht Club in New York, and the Garrick and 1111 in Chicago as well as at other top spots. He has written scores of tunes, some of which are currently being published by Leeds Music and by Capitol Music. In collaboration with Dick Charles he wrote Meet About Him Blues. He records for Decca, and is managed by GAC.

The Esquires

It's "Music With a Personality" wherever the Esquires play. Not only an effervescent lot of the boys composing this high-class trio are also excellent musicians. Stan Stone plays bass, sax, clarinet, Joe Martin, accordion; Bob Hanna, piano and vibes. Group has many outstanding engagements to their credit including Berghof Gardens, Port Wayne, Ind.; Deluth Hotel, Deluth; Hollywood

Lounge, Rochester, Minn., and are currently at the Rose Bowl in Chicago, booked by Frederick Bros. Agency.

Evelyn and Larry

This team ranks as one of the favorites in Chicago. Have played together for five years with Evelyn featured on accordion and Larry on guitar. Duo makes a specialty of answering request numbers, and they have an exclusive library of songs, old and new, on which to draw. Have played outstanding engagements at the Admiral Lounge, James Lounge, Drum Lounge and the Nameless Cafe, and are currently in their sixth month at the Vine Gardens. Managed by Consolidated Radio Artists.

Helen Everett

Well known for her ability on the piano as well as her clever manner in shaping string and pop tunes of the day, Helen Everett has a string of successful engagements behind her in the cocktail field, including the Schroeder Hotel chain, the Flame Club in Deluth, and others of like caliber. She currently is playing at the Club Elwood, Paterson, N. J. Managed by Frederick Bros. Agency.

Billy Fairbanks

Billed as "The Funnster," the Billy Fairbanks trio has no trouble living up to its name because the group leans strongly toward novelty and comedy numbers which elicit big with its audience. Outstanding is Billy's famous Sombie routine, in which he dons a rubber mask and plays drum solos in a weird loose-jointed fashion. Instrumentation includes piano, clarinet and drums. Past engagements include the Crown Pro-

(Continued on page 304)

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is the word for Music Thru
the Years
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featuring
Ruth Nelson

Take a trip down Mel-
ody Lane—The new un-
usual cocktail stunt—
Request your favorite
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try to stump the maestro.
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- The trio that sounds like a sextet.
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thousand fingers
—and
a thousand
melodies.

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wizard of the accordion
SULLY FICERNO
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OF SWINGDOM

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"BUT
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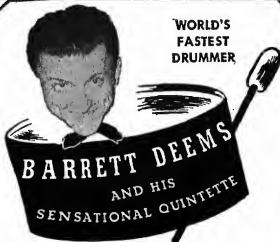
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Joe Venuti

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Four Fat Funny Frolickers

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NEW ORLEANS
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"Jazz in the New Orleans
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William Morris Agency, Inc.

PRIZES of Small Bands and Cocktail Attractions

Continued from page 299

pellor, Chicago: Show Bar, Evansville; Theater Bar, Terre Haute, and other leading Midwestern spots. Managed by Music Corporation of America.

Federow Sisters

This trio, who are proud of the fact that they are real sisters, have only been playing in cocktail lounges during the past year and a half. In that short space of time they have stepped out and gained recognition in many of the city's smartest lounges, including the Hollywood Lounge, where they are currently engaged. Combo is strictly a rhythm set-up, consisting of electric mandolin, guitar and saxophone. Girls have fine voices, doing both solos and harmony singing. Are cute looking and have an excellent wardrobe. Managed by Consolidated Radio Artists.

Flo's Rhythm Masters

Florence Muller heads the Rhythm Masters Trio and is featured on accordion. She also handles the solo vocal assignments for the group. Two boys on bass and electric guitar round out the group, and all three sing. Unit has played leading Midwest spots and is now in its eighth week at the Steamship Zee in Chicago, and is being held over indefinitely. Managed by Frederick Bros. Music Corp.

Jerry Fodor Trio

Jerry Fodor first wanted a full band, but tried out a trio and ever since has been making a three-piece unit satisfy night spot, hotel and cocktail lounge managers. Jerry is part gypsy and plays "gypsy violin" as well as doubling on saxophone, piano and drums. His two mates present accordion and saxophone-clarinets. Double Fodor also does the vocals for the group, and if the management wishes does a neat bit of magic as an added feature. Recent engagements include the Mexican Inn, Amarillo, Tex.; The Flame, Duluth; The Penguin Room, Hotel Continental, Kansas City, and the Nevada Hotel of Las Vegas. Management: McConkey Orchestra Company.

Bob and Sue Forsythe

Few duos can match the record of hold-over engagements being up by Bob and Sue Forsythe. Their ability to build repeat patronage results in a usual season comprising four or five engagements. Equally at home in a lounge or a floor-show, duo boasts a repertoire of over 3,000 songs and makes a specialty of answering any request. Sue sings, with Bob at the piano joining in for duets as well as doing solos on his own. Outstanding is Sue's wardrobe and Bob's sparkling arrangements. In the past year they have had record runs at Kacee Club, Toledo, where they were in the floorshow; Bellevue Hotel, Kansas City, and the Downtown Lounge, Sioux City. Managed by Frederick Bros. Agency.

Four Blind Mice

The name of this unit rings the bell because in reality the Four Blind Mice are four blind boys, all graduates from the School of the Blind at Joplin, Mo. The boys have been sightless since birth and are equally at home on a stand as

in their own homes. The unit is comprised of Al Blum on piano; Robert McLaughlin on fiddle, clarinet and tenor sax; Walter Wyss on bass and Raymond Revor on drums. The unit features the baritone singing of Revor as well as trios done in ultra-modern dead-tone singing style. Walter Wyss, the bass man, is known to have absolute pitch and cleverly eulps up as a comedian, particularly with his famous "Columbia" and "Edison" antics. The unit dishes out everything from Viennese waltzes to modern pop, with plenty of riffs as well as top arrangements of the classics in rhythmic style. The outfit has been together for five years and have scored a big success at the Villa Moderne, Club Detroit, Town Casino and now are on an return engagement at the Arden Lounge. Booked by Music Corporation of America.

The Four Spaces

This group has been together for seven years, the four members originally coming from name bands. They do vocals, solo, trio or quartet, as the occasion requires. Also play a variety of tangos, pops and oldies. Outstanding engagements include two seasons at Sun Valley, the Show Boat, Salt Lake City, and the Hotel Utah at Salt Lake City. They entered their second year at Villa Riviera Hotel in Long Beach, Calif., during the season of 1944. Managed by Tarit Music and they are booked by Pat Robbins, of the William Morris Agency.

Four Tons of Rhythm

The Four Tons of Rhythm live up to their name since they actually are four fat, funny colored fellows who are now completing their second year at the Silver Palms cafe in Chicago. Captain Weaver leads the group on the bass, with James Walker on guitar, Walter Scott on piano and William Saunders on saxophone. All sing and clown and have built up quite a reputation for pleasing the crowds wherever they are played. Managed by Mutual Entertainment Agency.

Joe Franks

"A vest pocket edition of hell's spooking" is the way Joe Franks, the rubber-faced comedian, and his Advocates of Swing are usually characterized. Instrumentation includes Al Witte, accordion; Bill Koon on guitar and bass; Wayne Marsh, trumpet and vocal soloist, who recorded Don't Get Me Started with Lawrence Welk, and Joe Franks, his songs, comedy and fine stage work. Engagements include some of the Midwest's top spots. Managed by Mutual Entertainment Agency.

Walter Fuller

The "King of Jive" is the tagline of Walter Fuller, who began attracting attention of music lovers with his style of singing a trumpet playing. Hailing from Memphis, and soon after his arrival in Chicago he joined Earl (Father) Hines when the latter opened the Grand Terrace Cafe. After a ten-year association with the bandmaster he became the leader of the orchestra when Hines went into temporary retirement. During his career he has been featured at such nationally famous shrines of entertainment as the Astor Hotel, State and Apollo

Theaters, Roseland and Savoy Ballrooms, New York; Sberman Hotel, Garfield Bar, Oriental and State-Lake theaters and Savoy Ballroom, Chicago, and the Michigan Theater, Detroit. In addition to that he has been heard on three major radio networks and on many recordings. As a composer he is well known for his outstanding hit, *Rosetta*. On the bandstand he does triple duty as a singer, a bandleader and waving the baton and contributing materially to the music mood with his off-the-wall act. Booked by Frederick Bros. Agency.

Don Fulton

Fulton has an impressive classical background in piano music before turning to popular tunes as a sideman with several big name dance bands. About a year and a half ago he struck Broadway as a co-leader of the night club angle. He features his boogie-woogie style along with swing and sweet music and has a repertoire, as usually large repertoire. Has played the Schroeder Hotel, Milwaukee; Sportsman's Club, Peoria; Lincoln's, New Orleans, and is currently at the Lawrence Lounge, Chicago. Managed by the Frederick Bros. Agency.

Bill Grassick

Presenting muso ranging from Viennese waltzes to original Dixieland, this band of seven musicians and a girl vocalist can play as "sweet and low" as string ensembles or as full as a 12-piece outfit. Excellent vocals are by Grassick and Betty McGuffin. Also American Contest runner-up. Instrumentation: Piano, string bass, drums, three saxophones, doubling clarinet, and trumpet. Grassick sells out on saxophone, clarinet, trombone, trumpet and bass clarinet. Recent engagements: Six months at Buena Vista Hotel, Bloomington, Ind.; Pleasure Pier, Port Arthur; Club Casanova, Detroit; 20 weeks Wadsworth Hotel, Chicago; 10 weeks 8 weeks Drum Room, Hotel President, Kansas City. Management: McConkey Orchestra Company.

Vivien Gary Trio

Known for its fine musicianship and versatility, this young group was formed in Chicago when the three members, then playing with other units, got together for a session just for the fun of it. They've been going strong ever since. Vivien plays the bass and sings while Arvin Garrison is featured on the electric guitar and Len Garrison plays piano. Unit is now under contract to Premier Records and first two platters have just been released. *Flying Home* and *Stop* being back to back, and *Seven Come Eleven* and *I've Got To Be Tired*. All on the Apollo label. The last-named tune is an original written by Garrison and Miss Gary. Unit has just concluded its tour of the *Pyramid* in East St. Louis and the Brass Hall, Chicago. Frederick Bros. Agency manages.

Johnny Gay Trio

This musical trio has enjoyed the reputation of playing in many of the city's top cocktail lounges from coast to coast. Their rhythmic style of music and well-balanced instrumentation of bass, accordion and guitar secured them a neat list of dates at the Jade Room, Hollywood; the Showback, San Diego; Brass and Hollywood lounges, Chicago; the Dome, Minneapolis; and the *Top of the Town*, Chicago, where they are currently appearing. Management, Consolidated Radio Artist.

Al Gayle

Al Gayle and His Society Orchestra recently completed the 1944 summer season at Cal-Neva Lodge on Lake Tahoe near Crystal Bay, Nev. This date fol- lowed on the heels of a most successful run at the swank Trocadero in Hollywood, where the orchestra played a holdover engagement. Gayle has been in the music field for a number of years, starting as staff member of the Los Angeles radio stations KFI-KECA as the "raging accordionist." He held this spot for eight years prior to branching out in the orchestra. Other engagements played include Club Louisiana, Los Angeles, and Mike Lyman's Playroom on Vine Street in Hollywood. His *Billie Holiday's Blue*, his original tune for a theme, Gayle turned the band in addition to playing Latin and American banding Latin and American banding as accordionist and also playing a special upright model of the solovox. Band books thru William Morris Agency and features Broadway show tunes, rumbas, rumbas, as well as the top tunes of the day in special dance arrangements.

Mac Geller

Mac Geller is an Eastern artist who has had wide experience with her Hammond organ. Not content to please patrons with only organ numbers, she also uses chimes and solovox to add variety and colorful tonal effects to her programs. Thoroughly schooled in music, Miss Geller is able to offer light classics as well as popular and swing numbers. She possesses an excellent wardrobe of evening gowns. Outstanding engagements have been enjoyed at many Eastern spots, including Wannamassa Gardens, the Wagon Wheel and

Club Wannamassa, of Ashbury Park, N. J. Miss Geller soon will begin engagements in the Mid- dle West. Management: McCone- key Orchestra Company.

Joe Gerken

Joe Gerken is an organist who had a wide background of experience in the cocktail field. His smart styling has won him a score of friends in the Mid- west, where he has appeared in many of the better spots. Re- cently he played successful runs at the Schroeder Hotel, Mil- waukee, and the Big Pavilion, Sau- teauk, Mich. Currently he is heard at the Gayety Village, Chicago. Personal management is under Alpha Demaree. Booked by Consolidated Radio Artists.

Bill Gooden

Bill is known as "The Dynamic Wizard of the Harp." He plays, he sings, and he entertains. This septa boogie-woogie artist is one of America's finest. He just completed five months as guest artist over Station WHN, New York City, on the *Gloom Chasers* program, and has been signed with M-G-M for movies. Other recent engagements in- clude 10 weeks at La Vie Parisienne, New York City; La Rubin Blue, New York City; Chateau de France, New York City; Vogue Cocktail Lounge, Detroit; and Coconut Grove Blue Room, Boston. In every spot he has played, he has been a crowd stopper. Managed by Debridge & Gorrell Agency.

Larry Grady Shortlions

Featuring Larry Grady on vibraphone and Ernie Amiel on guitar, this trio is one of those usually held over again and again. Whenever it plays, Instrumentation includes vibex, guitar and bass. Managed by the Mutual Entertainment Agency.

Gail Hall

One of the loveliest singing pianists in the cocktail field, Gail Hall began playing lounges in Chicago three years ago and has a long string of holdover engagements to her credit ever since. During a 22-week run at the Leland Hotel in the Flamingo Room in Springfield, Ill., she received official recognition for being chosen sweetheart of the 45th Headquarters and Headquarters Squadron, at that time under the command of Col. Robert L. Copey. Mem- bers of this group are now in almost every combat area. Other outstanding engagements include 50 weeks in Sioux City, where she also received air time; Park Plaza Hotel, St. Louis; Broadview Hotel, East St. Louis; Albert Pick Hotel, Chicago; South Shore Martins, Chicago, and others. Managed by Mutual Entertainment Agency.

Jack Hall Quartet

Jack Hall fronts a quartet, the instrumentation of which includes: accordion, Hammond organ, bass and electric guitar. Muso has an ultra modern tinge, leaning to the rhythmic side. Selections are well bal- anced, ranging from up-to-date

melodies to the classical vein. The quartet has enjoyed many successful dates in the cock- tail field, their most recent one being their present holdover engagement at the Schroeder Hotel, Milwaukee. They are booked by Consolidated Radio Artists.

Bill Halsey

Bill Halsey began playing piano professionally only a year or so ago. Lileguard at the Rockaway Beach, New York, he auditioned for the job as pianist at the Cobre Club in Green- wick Village and was an im- mediate success, altho up to that time he had played only for his own entertainment and that of his friends. He has played 608 club in New York; Piccadilly, Newark, and Ger- mantown Bar in Philadelphia. In addition he has made sev- eral radio guest appearances. He is booked by the William Morris Agency.

Dave Hamilton

Dave and his piano are the feature of this capable four- piece group known as the "Royalists." They play the classics, popular and real boogie music. The Unit was four years at the Happy Hour, Chi- cago, and played the Town House, Milwaukee; Duluth Ho- tel, Duluth, and Andy's, Minne- apolis. Managed by Alpha De- maree, Consolidated Radio Ar- tists.

Harding and Moss

One of the top trios in the business, Harding and Moss are two good-looking lads who play electric organ and piano with a repertoire ranging from pop- ular semi-classics. Their girl singer, Betty Johnson, handles blues, ballads and classics. In addition to their musical feats, Moss does portrait sketches in pastels of patrons. Trio has a

long list of top engagements from Coast to Coast, including Beverly Hills Hotel, Hollywood; Neptune Room, Washington; Hotel Roosevelt, Pittsburgh; Hotel Syracuse, Syracuse, N. Y.; Hotel Stuyvesant, Buffalo, and El Rancho, Las Vegas. They've also had a long run just off Times Square, at the Dixie Ho- tel in New York City. Managed by William Morris Agency.

Mel Hargis

Mel Hargis's piano playing has earned him the distinction of being one of the finest en- tertainers in the cocktail field. His experience as an arranger for Tommy Dorsey and other well-known leaders has enabled him to transpire his repertoire into a fashion that is pleas- ingly different. His modernistic music, which leans to the so- cety side, has been heard at the Traynor Hotel, Newark, N. J.; Diamond Mirror Lounge, Passaic, N. J., and at the Sportsmen Club, Peoria, Ill. Recently he played the El Lal, Columbus, O. In addition to his piano playing he also doubles as a singer and plays the Ham- mond organ. Managed by Fred- erick Broe's Agency.

Brooks Haven

Brooks Haven depicts his youthful years is a veteran at the Hammond organ. He has played all over California, Texas and the Middle West, and toured in vaudeville. He was in the aviation corps in the army, bailed out, broke his leg and then was given an honorable discharge. Brooks knows all the tricks of the organ trade in pleasing his public. A hand- some chap and a skilled musi- cian, he runs the gamut of music on the Hammond, and his ability is recognized to the extent that he has dedicated organs in two Southern col- leges. Management: McConekey Orchestra Company.

Edgar Hayes

Edgar (Blue Rhythm) Hayes, pianist and arranger, best known for his Decca recording of *Star- dust* in 1938, was born in Lex- ington, Ky. Received his mus- ical education at Park Univer- sity and Wilberforce University. Learned the real language of jazz music from Fess Williams, with whose band he played first. In 1929 Hayes took the spot vacated by Earl Hines with Lole Duppes' orchestra. Organized a six-piece orchestra in 1927 to play at the Alhambra Theater in New York, where he stayed for four years. When Irving Mills organized his "Mills Blue Rhythm Band" Hayes became the pianist and arranger. He stayed with this until 1937, when he formed his own 16-man orchestra. Until the out- break of the war Edgar Hayes and his orchestra played Loews The- ater, Capitol, Apollo, Roseland Ballroom and Cotton Club, New York. In 1938 the orchestra toured Europe and played concerts in many capitals. The orchestra was dis- organized at the beginning of the war, and since January, 1942, Edgar Hayes has been appearing as pianist at the Somerset House, Riverside, Calif. Hayes, who is managed by Pat Rokin, of the William Morris Agency, uses *Star dust* as his theme song. He features all types of music. Records exclu- sively for Decca.

Bill Heffernan Trio

Known as "Bill Heffernan and His Boys from Manhattan," this unit stresses precision in playing and exact arrangement of every number in its li- brary. Learning to the sweet swing style, outfit has played such spots as the Stages Lounge, Del Prado Hotel, Elgin, Ill.; Mus- ico Club, Silverdette, Martins South Shore and the Town Casino, all in Chicago. Before forming the present unit more than a year

(Continued on page 310)

SUE ROGERS

The Sensational Sing-
er and her Novachord



Recent Engagements:
CRYSTAL BAR, Troy, N. Y.
(28 Weeks)
CLARK GARDENS, Durren, N. J.
(32 Weeks)
SU BLUE, Paterson, N. J.
(28 Weeks)
"HELLY'S JEFFERSON GRILL"
Elizabeth, N. J.
(22 Weeks)
OVALON BAR, Wink-Barr, Pa.

Direction:
Consolidated Radio Artists, Ltd.

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HIS ROYALISTS
HOLD-OVERS EVERYWHERE

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ANDY'S—MINNEAPOLIS

Personal Management Alpha Winkle Demaree

Small Bands and Cocktail Attractions

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OF MUSICAL ENTERTAINMENT

THE CABIN BOYS

FAMOUS FOR THEIR INIMITABLE STYLE OF

• SING • SWING • STROLL

Just Concluded

Unusual Triple Run At

CAPITOL LOUNGE • BRASS RAIL • HOLLYWOOD LOUNGE

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Currently THE TAVERN Escanaba, Mich.

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CHARLES E. GREEN, PRESIDENT



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SONGS ★ COMEDY

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JACK DEMPSEY'S, New York
HOTEL TAFT, New York
and other leading spots

That jumpin' gal of jive

DOROTHY CARROLL

*Sensation of
Boogie Woogie Piano*

Held Over

LITTLE BROWN JUG

Kankakee, Illinois



VERA de CAMP

*Organ and Song
Stylist*

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Consumers Circle Lounge
CHICAGO

Chicago's Most Prominent Pianist



Leon CHESS

*Versatile Melodies
and Song*

*currently
7th Month*

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A Record Breaker at

MAYFAIR—Chicago, 11 months

RIVIERA—Chicago, 14 months

HELSING'S—Chicago, 27 months

ADMIRAL LOUNGE—Chicago, 10 months

Something Different!

RICHARD HORTON

Singing Pianist

ALWAYS HELD OVER

Currently

BOWLING LANES
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JOHNNY GAY

(his violin)

*with the
NOTABLES*

Featuring

EPPIE EPPERSON—Guitar-Piano

ORAN CRIPPEN—Bass

BILL PLACIDO—Accordion

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ANTHONY DON GARRA

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SIGGY KAY ALPHA WINDLE DEMAREE

GEORGE KONCHAR, SR.
SIDNEY P. MORSE SERENE SANDAL

Versatile!

is the word for
this vocal and in-
strumental duo

featuring

Songs Old and New



EVELYN AND LARRY

specializing

"REQUEST NUMBERS"

currently 6th month
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CHICAGO

Three Real Sisters FEDEROW SISTERS

Currently
HOLLYWOOD SHOW LOUNGE
Chicago

THREE
solo
voices
and
vocal
trio



Playing
electric
mandolin,
electric
guitar and
accordion



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SWINGTIMERS

One of Chicago's finest show bands

Currently 1 Year Solid
SILVER PALM SHOW LOUNGE
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Introducing:

DAVEY (NOSE) BOLD

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Featuring

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Southern Sweetheart

of

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BRYCE

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Perfect Artistry

**Johnny
HYNDA**

*America's Greatest
Pianist*



*The Past Master of
Musical Fun*

**GLENN
BROOKS**

and his

HAMMOND ORGAN

Currently

ROBERT'S LOUNGE

KENOSHA



*Featured One Year With the
Famous Dance Team*

VELOZ and YOLANDA

*A LONG RUN AT THE
BUTTERY ROOM
Ambassador West Hotel
Chicago*

Currently
TOWN CASINO
Chicago

Chicago's Newest Sensation

GLEN ANSLEY

THE ONE MAN BAND

Playing Eight Instruments With Perfection

and his

TRIO

Long Run Hold-Over

COCKTAILS FOR TWO
CHICAGO

Famous For Her Unusual Repertoire

ALINE MOORE

Piano and Solovox Specialist

FILLING ALL REQUESTS

Held Over
PADDOCK CLUB
Calumet City, Indiana

She's Unusual As a Capable Request Artist

★ **CLAIRE** ★

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HAMMOND ELECTRIC ORGAN

6 Months

ORRIE'S

Lyons, Illinois



Currently in 7th Month Hold-Over at
MOROCCO THEATRE CAFE

Chicago

LAURA LEE ANGELL

In a Twin Hammond Organ Presentation

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CHESTER MARKERT

Currently

TOWN HOUSE
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RADIO ARTISTS

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ANTHONY DON GARRA

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SIGGY KAY ALPHA WINDLE DEMAREE

GEORGE KONCHAR, SR.
SIDNEY P. MORSE SERENE SANDAL

Capacity Crowds Every Night!

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JACK HALL QUARTETTE



★ HAMMOND ORGAN ★ ACCORDION
★ BASS ★ ELECTRIC GUITAR

HIGH CLASS! TERRIFIC!

says

H. Burgess, Manager
COCKTAIL LOUNGE
SCHROEDER HOTEL
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Specializing in Request Numbers



Helen LIDDELL

Her Piano and Songs

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"YOU NAME IT—
I'LL PLAY IT!"
★

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Chicago's Popular Organist

JOE GERKEN

RECENT ENGAGEMENTS:

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Personal Management: ALPHA WINDLE DEMAREE

Tones in Technicolor



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The nation's newest organ sensation

Held Over

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JACK COWAN'S
TRIANGLE THEATRE CAFE
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Producer • Arranger • Artist

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pianist

NOW PLAYING

Second Return Engagement for
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THE RED ROOM
Plankington Arcade
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Piano and Song Stylist

LIL ARMSTRONG

A Complete

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2d Full Year



EAST-TOWN

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Simultaneously Playing The Organ And Piano
Also Solevox Solos

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Featuring
Bud Doll, Guitar
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Currently
George's Cafe
LOS ANGELES, CALIF.

West Coast Representative
HENRY MILLER
General Amusement Corp.
Hollywood

Management CONSOLIDATED RADIO ARTISTS, Chicago

Continued from page 305

Eric Henry

Richard Horton

Slatz Houseman Trio

Ralph Howard

Eddie Howeth

Dick Hoyleman

Charles Hudson

Everett Hull

Floyd Hunt Quartet

Johnny Hynda

Immanuel

Irmabelle

Don Jacks

"Solid" Dave Jackson

"Sold!" Dave Jackson is fast gaining popularity as one of the country's top-flight sepiocomic tall room attractions. His sparkling background, which includes a scholarship at the Julliard Institute, places him in the forefront. In his "Piano Varieties" he gives masterful renditions from the classics to his sensational original boogie-woogie arrangements. Dave was already well known some years ago when he was featured with the original McKinney's Cotton Pickers. He is now under the exclusive management of the Jules Klein Agency, of Detroit and New York.

Jump Jackson

Jackson's nickname, "Jump," was given him by friends who noticed his enthusiasm when drumming out so-called jump tunes. He is a featured member of Walter Fuller's and Lil Armstrong's orchestras. The name has stuck, even though his own band features plenty of pop and novelty numbers in its repertoire. His helpers are Carter Webster, pianist and vocalist; Clifford Delkins, tenor sax vocalist; John Patterson, trumpet. Recent engagements include Silver Ball Lounge, Newport, N.H.; Fosters, Ill.; Derrick Suga-Bar, Chicago. Managed by Frederick Broke's Agency.

Kenny Jagger

Noted for his conscientious work, Kenny Jagger is one of the better known cocktail singers. Especially famous for his ability to play both the organ and the piano simultaneously, which results in startling harmonic and melodic effects. He has been especially successful because of his manner of catering to the musical tastes of the customers and usually winds up with long hold-over engagements as a result. Managed by Music Corporation of America.

Jean Jamerson

Known as the "white queen of boogie-woogie," Jean Jamerson's ability as the piano as well as her clever songs has won her lovers almost everywhere she played. Past engagements include such spots as the Mark Twain Hotel, Elmer's and the Town Casino, Chicago; Harris Lane Lounge and the F. Dearborn Lounge, Detroit, and the Claridge Hotel, St. Louis. Managed by Music Corporation of America.

Alyene Johnson

A striking brunette, Alyene Johnson commands the eyes of her patrons from her piano seat then "sells out" with both personality and musical ability. She has a large number of long-term contract engagements, and offers great variety in her daily programs, for which she is adept at all styles of music, rhythms and tempos. Recent engagements include: One and a half years at the Oresta Hotel, Canton, O.; the West Cornwall Hotel, Jefferson City, Mo.; the Renaissance Cocktail Lounge, Alexandria, Va.; the Bellvue Cocktail Lounge, Savannah, Ga. Management: McKinley Orchestra Company.

Joshua Johnson

Joshua Everett Johnson, Kansas City Negro pianist, is being by recording companies as a top boogie woogie pianist. Recently he recorded 20 sides for World Broadcasting Transactions, and Decca this fall is bringing out 12 of his piano albums, presented in two sets. Also, Northern Music Company has purchased 12 of his original piano fantasies. Johnson has a "gift" to his boogie and is hacking that up with original ideas in piano arrangements. He is a great natural showman and possesses a likable personality that wins favor with his audiences. Johnson has been held for more than a year at Broadway Interlude, South Side Restaurant and cocktail lounge. Management: McKinley Orchestra Company.

King Johnson

King Johnson is a dynamic number who also sings, arranges, plays the vibes and strums the saxophone. He heads an aggregation of fine musicians that has a record of long extended engagements at clubs and hotels. He spent eight and a half months at the Hotel

Sheraton in New York and a year and a half at the Sheraton Hotel. His previous New York date was 14 months at the 20-month Governor Clinton. Outside the big city Johnson has an enviable record for holdover dates, at the Philadelphia Hotel; at the Westchester Country Club in White Plains, where he spent eight months; and the Onondaga in Syracuse, where he has played five months. Striking Ruth Douglas handles vocals on ballads and also covers several novelties. Music Corporation of America handles the work.

Bruno Joseph's

Swing-Timers

For a good hot swing unit, this group can be easily classed with the best of them. Lead-off man, Bruno Joseph, has a knack in knowing what kind of music appeals to the gay night lions. He has played with such bands as Carl Ravazza, Freddie Daw and Ralph Morrison. Among the many spots his skin-beating has attracted attention are the Blackhawk, Morocco, Casa Nova and the Preview, Chicago, and the Ambassador Hotel, Milwaukee. The Combo, which is in its 12th month at the Silver Palm, Chicago, is strictly a show band. Management is under Consolidated Radio Artists.

Johnny Kasihue's

Song Instrumentalists

The box-office power of Johnny Kasihue's All-American Song Instrumentalists lies not only in the excellent musicianship of the group, but in the fact that the audience never knows what will happen next. Since it may be anything from opera to "Pistol Pickin'" Mama. Gifted with energy to burn, Johnny is famous for his singing. His lively comedy puts his ability on half a dozen instruments. His daughter, Mary, plays guitar and sings in four languages. Rose Blizova and Johnny Meesters round out the quartet; the former playing accordion, singing and taking part in the comedy routines of the group, and the latter singing and playing bass, guitar and accordion. Impressive string of past engagements tells why this group is regarded as one of the finest. They include: Hotel Jefferson and Park Plaza in St. Louis; Hotel Gibson, Cincinnati, four times; Hotel Deshler-Wallich and Neil House, Columbus, O.; McCurdy Hotel, Evansville, Ind.; four engagements at the Roosevelt Hotel, Pittsburgh, and four at the Eldorado Club, Cleveland, and a stint at the Adolphus Hotel, Dallas. Managed by Music Corporation of America.

Herb Kalawania

Known for their holdover engagements, this unit has played the entire 1943-44 season at just two spots, the Capitol Lounge near Reno and the Hotel Baltimore in Las Vegas. At both spots they went in for a limited engagement and were held over again and again. Have also played the Schroeder Hotel Chain and before the war were to be billed at the Royal Hawaiian Hotel in Honolulu. Unit consists of four men featuring four vocalists and eight instruments. In addition to native music, they emphasize novelty and comedy. Managed by Frederick Broke's Agency.

Maria Karson's Musicales

Maria Karson formed her Musicales at the New Kenton Hotel, Albany, N. Y., four years ago and it has been climbing so high today that all-engagements play top dance music as well as presents entertaining novelties, audience participation

songs and well-arranged vocals. Featuring Maria on her own Hammond Solovox organ, unit is in its 12th month at the Plains Hotel in Cheyenne. They're so consistently packed the Oak Room there that they got a six-week vacation. Maria also does most of the singing and is famous for "kissin'" with the audience. She arranges the bands tunes and designs its costumes. Mestice is featured on violin and doubles drums in the South American tunes the band features. Hailing from Baltimore, she's been with the unit since it was started. Sharon plays solo and is from Salt Lake City. Drummer doubles on marimba. In addition to Maria's solo work, duets, three and four-way vocals are featured. Managed by Music Corporation of America.

Duel Kerkarto

The Carpathian mountains are the original home of Kerkarto. He is one of those child prodigies who has grown with the years to establish himself as a distinguished artist and master of the violin. As he traveled round the world, he was acclaimed by critics for his showmanship on the violin. Kerkarto wears the houseable discharge button of the United States Army and received several citations for his efforts in the present World War. He and his orchestra combine stirring orchestral and melodious American music. Just completed a successful summer engagement at the Grand Hotel, Mackinac Island, Mich., following which they are booked into the Bismarck Hotel, Chicago. Managed by Music Corporation of America.

Gladys Keyes

Now in her sixth month at the Hollywood Lounge in Chicago's Loop, Gladys Keyes is well on her way to be one of Chicago's favorite girl pianists. She presents a complete repertoire of sweet, swing, classical or boogie-woogie tunes in her own style that have proved to be just what Chicago music tastes who she played such spots as Martins South Shore, Riviera and the Hollywood Lounge. She is due to stay indefinitely. Managed by the Bert Gervis Agency.

Mary Frances Klineid

Mary Frances Klineid, who was born in West Virginia, is known as the "Southern Sweetheart of Melody and Song." Before entering the entertainment field, she taught music for four years. After that she formed her band, wedding the hawon up to a few years ago, when she embarked upon a career as a single attraction. Her smooth style of piano playing has scored a hit in many spots in and around Chicago, such as the Mark Twain Hotel (18 weeks), Cowhoy Lounge (16 weeks), the Yankee Doodle and at the Consumers, where she is rounding out an 11th month engagement. She has also appeared at the Foest Hotel, Sheboygan, Wis., the Hotel Ventura, Ashland, Ky. Managed by Consolidated Radio Artists.

Nora Lee King

Nora Lee King, singing guitarist with Lawrence Lucie's Rhythm quartet, is a featured CBS artist for radio and television, and has recorded for Decca and A&M. With the quartet she has played Kelly's Stables, Chateau Moderne and The Place in New York, as well as Twin Keys in Newark. Their new recording is "You Don't Do Right, Love Me and Deep Sea Diver. Singing with Mary Lou Williams, Miss



LOUMELL MORGAN TRIO

CURRENTLY

Swing Club, Hollywood

FEATURED IN

UNIVERSAL'S

"All by Myself"

MONOGRAM'S

"Melody Parade"

ALSO WITH

AL PEARCE

Camel Program—NBC

Personal Management WILLIAM MORRIS AGENCY



AL RUSSELL . . . Piano BILL JOSEPH . . . Bass JOEL COWAN . . . Guitar

CURRENTLY

PIRATES CAFE, San Diego, Calif.

MANAGEMENT-General Amusement Co.

PROFILES

of Small Bands and
Cocktail Attractions

Continued from page 311

King has recorded for *Asch Until My Baby Comes Home*, and with the quartet for the same waxy, *This Thing Called Love*. She is under the management of Cliff Martinez.

Deanne and Bob Kress

Holding a master's degree in music, Bob Kress is noted for his fine piano work while Deanne is equally famous for her ability at the Hammond organ. They own their own organ equipment. Tenn is now in its 16th week of a three-month engagement at the Flame Club, Duluth, Minn., following which they will open at Perkins Playdium in East St. Louis. Managed by Frederick Bruck, Agency.

Al Lacey's

Four Men of Note

Al Lacey fronts this smart four-piece combo, which consists of an accordion, bass, guitar and clarinet. He is one of the foremost band soloists in this small unit field. His showmanship in handling the strings and his musical talent add to the entertainment they have to offer. Outfit has a neat specialty in its "try and stump us" request feature in which it has a repertoire of over 1,000 selections to satisfy the customers. Numbers include rumbas, pops, show and swing tunes. Managed by Phil Sheley. Booked by Phil Sheley.

THE LIA

Featuring
His Original
Songs and
Music

Writer of
RAMBLER ROSE and
CHANT OF THE BAYOU

Personal Manager—TOM DRAKE
General Amusement Co.

Betty Jane Leins

Blond, brown-eyed Betty Leins started her musical career at the age of five and continued it through school and college. Known for her ability to play Rachmaninoff and Debussy as well as the latest tune on the hit parade or boogie-woogie on the piano, she also plays with equal facility the Hammond organ, the pipe organ, the violin, the cello and the solo. Before entering the cocktail field she was on the radio for two years on a radio station in her home town of Rock Island, Ill. She is currently playing the Teas Lounge in Alexandria, Minn., managed by the Bert Gervis Agency.

Leo and Eddy

Leo and Eddy at the Hammond organ and neovachod on a good show—sax, piano, violin, and an audience participation feature. They started as a cocktail act and are now playing theaters with a regular run of 10 weeks on Intermittent time in Dallas and Houston. They are also over the Blue net on the Fishpond each week. Leo Weber was featured on NBC and CBS, and Eddy Willis had a record of 10 weeks at the Rialto Theatre, Chicago's Congress Hotel, and numerous radio programs when the two individuals were asked to put some kind of an act together for a Civilian Defense program titled *Sing to Victory*. They did, and the act clicked so they have been clicking together ever since. They are represented by William Morris Agency.

Meadie "Lux" Lewis

Meadie "Lux" Lewis was starred at Cafe Society in New York (both Uptown and Downtown) for two years, being billed as boogie-woogie king of the keys. With Albert Ammons and Pete Johnson he gave a concert at Carnegie Hall in December, 1938, bringing boogie to those longhair precincts for the first time. He is now playing theater and club dates across the country. Staying in Chicago he played his first engagements at private affairs—"rent parties." His recording as *Honky Tonk Prof'n Bites* is a collector's item today. William Morris Agency represents Lewis.

Licita Brothers Trio

For the past 52 consecutive weeks the Licita Brothers Trio has been entertaining customers of the Maple Club, Peru, Ill. And you can take it from the boys they're more than happy to continue working for their boss, Frank Gregorich, manager of the Maples for a long time to come. Unit consists of Curly Licita, guitar; Paul Licita, sax, clarinet, trumpet, and Ira Bruckman, piano. They're playing everything that is to be had in music and offering the same in entertainment. Spots this trio has played are Schroeder Hotel, Milwaukee; Bop Bowl, Chicago; Ft. Armstrong, Rock Island, Ill. Booked by Frederick Bruck, Agency.

Helen Liddell

Helen Liddell has been doing a single for the past six years. Her smart song and piano styling has gained her considerable popularity in many of the smart spots, including the Hotel Minneapolis, Minneapolis; 700 Club, Port Lauderdale, Fla.; Lipp's Lodge, Hollywood, Calif.; and the Zebra and Penguin Lounges in Chicago. She is currently filling an extended engagement at the Show Club in the same city. Outstanding in her performance is her ability to fill in requests, in which her slogan, "If you want it, I'll play it," has become a by-word in every spot she played. Management, Consolidated Radio Artists.

Ben Light

Ben Light and "his ten lightning fingers," pianist, composer and musical director, is known as having one of the fastest right hands in the business. He played in every large city in the United States and Canada and spent 15 years in vaudeville over the Orpheum, Keith, Fox, Western-Vaude and Low circuit. His band's small combinations have played at hotels, cafes and cocktail lounges. He has a record of some of the outstanding spots include Coconut Grove and Haystack Hotel, Los Angeles; St. Louis; and the Catalina Island; Roosevelt and Knickerbocker Hotels, Hollywood; and the Surt Club, New York. Light has appeared on WOR, New York; WJJD, WGN, Chicago; KFI, KHM, KMPC, KHX, Los Angeles. Recently he was featured artist on the Union Oil Program over NBC. At this time he is at a fashionable Marine Room, La Jolla Beach and Tennis Club, La Jolla, Calif., where he had been for 18 weeks.

Jack London

Known as "The Personality Prince of the Keyboard," he is one of the finest and most entertaining pianists in the cocktail lounge field. London has a personality that makes him a most casual customer a fast friend. Past engagements include the Teas Lounge, Detroit. He is now in his ninth month at O'Leary's Cocktail Lounge, Detroit. Managed by Delbridge & Gorrell Agency.

Lucrecia

Lucrecia French, Lucrecia has a style that is definitely impressive and considers herself cosmopolitan. A versatile musician, she has played under various names all over the world. In musical comedy and on the dramatic stage, she has been a singing pianist. Includes classic, semi-classic and the new boogie-woogie style which she has taken to her heart since arriving in this country over five years ago. Among her engagements here are dates at the Green Mill, Elmer's, the Penguin, all in Chicago, and the Minneapolis Hotel, Minneapolis. She is currently appearing at the Berlitz, Chicago. Managed by Phil Sheley.

Larry Luke

His forte is variety piano, plus an unusual styling of vocals to please every taste. Larry is a hard worker on the stand, makes friends easily. Last winter he filled a 12-week engagement at Florentine Gardens, Hollywood, playing opposite the *Three Wishes*. He was known on the Coast as the Happy-Go-Lucky boy. He has recently played the Beverly Hills Country Club, Cincinnati; Club Belvedere, Springfield, Ill., appearing in the show; and this fall completed a successful run at the Town Room, Sioux City, Ia. Personally represented by R. J. Martin, of Detroit, who discovered him two years ago.

James McClaine

This instrumental combo headed by James McClaine is known for its jump tunes. Featuring the leader on sax and Johnny Piper on drums, instrumentation of piano, sax, guitar and bass. They play well to the jump renditions. On the strictly hot numbers Billy McCre is spotted on sax and trumpet. Interperent the fast tunes with vocals. This Negro group has been well received in the West. They have had a long run at the Club Alibi, one of Arizona's well-known spots. They are booked and managed by Reg. D. Marshall Agency.

Mike McKendrick

Mike McKendrick and His International Trio have a background of long engagements in European night spots during the war. The boys feature classy work, vocally and instrumentally. With Mike playing the guitar and singing in French, Spanish and English. Instrumentation includes the guitar and bass fiddle. They are currently at China's, Cleveland. McKendrick is also on his musical tour with Mike playing the work McKendrick Trio. He is known as a composer of one of the current hits, *A Chicken Ain't a Bird*. Managed by the Bert Gervis Agency.

Jack McVea

Until recently Jack McVea was holding down a tenor sax with leading bands. It was in such capacity that he was associated with Lionel Hampton. He is a tenor sax player. Jack McVea is truly outstanding. Knowing showmanship and getting a good total quality on his horn. He is a true leader in his field. Today he has a five-piece group that qualifies as an outstanding band. Booked by the Reg. D. Marshall Agency, the orchestra has played a featured place in Los Angeles and is currently at Jack's Tavern in San Francisco. His group has built a good following wherever it has played.

Daisy Mae

Possessing that valuable asset which stage folk term "getting across the footlights," Daisy Mae has built up a popularity with her Hammond organ musicianship. A smartly attired and attractive entertainer, she is the type smart spots seek to please extensive patrons. She offers wide variety in her organ music and meets requests excellently. For the past several months she has been playing at the Teas Lounge, Des Moines, where she was featured nightly on the air. Managed by McKenney Orchestra Company.

Lillian Mae

Above the average in both her piano and solo work, Lillian Mae has played long engagements in many of the outstanding restaurants, cocktail lounges of the Middle West, South and West. Her work is flexible enough to enable her to adapt herself to any type of audience or musical demand. She also has had wide experience as the piano head of a team, playing excellent accompaniment for singers. Lillian Mae's engagements include long stays at both the Town Boys and Plaza Royale, smart cocktail lounges in Chicago and Texas Bar, Alexandria, La., and the Marietta Lounges, Biloxi, Miss. Managed by McKenney Orchestra Company.

The Major and the Minors

Johnny Greich, deeper Sepian Heifitz, whose ability on the hot fiddle is known to the lovers to Coast, heads this trio combination. Instrumentation consists of Greich's fiddle, bass and guitar. Trio offers a diversified repertoire consisting of sweet, swing and music with a difference. All arrangements are original and highly listenable. Currently playing the Teas Lounge, Chicago and managed by the Bert Gervis Agency.

Dick Maguiness

Known as "The Famous Interpreter of Finger 'Tip' Rhythm," Dick Maguiness is one of the best pianists in the cocktail field. He is now being held over at the nationally known spot in Washington, D. C. A national unit. (Continued on page 316)

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DISTINCTIVE COCKTAIL ATTRACTIONS

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TOAST
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in
English, French and Spanish

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CHIN'S
Cleveland

★



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hand in the comedy

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Detroit
BEACHCOMBER
Omaha
DOWNBEAT LOUNGE
Sioux City
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LAKE HOTEL
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The Sepia "Sophie Tucker"

MADONNA MARTIN

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Currently
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PROFILES of Small Bands and Cocktail Attractions

Continued from page 312

alc contest winner, sponsored by Public Theaters in 1933, started him on his career and since that time he has played from Coast to Coast in many of the top radio stations and in cocktail rooms. Has played such spots on the West Coast as the Beverly Hills Hotel and the Los Angeles Biltmore Hotel, and also did featured piano work with the MGM Studio Orchestra. In addition to his musical ability he is also an actor, having played with stock companies on the West Coast and at the Omaha Community Playhouse. He is a graduate of Milton Erick Dramatic School

and has his Master's Degree in music from California University. Managed by Frederick Brown Agency.

Low Marcus

Since 1928 this singing pianist has been a favorite with cocktail lounge patrons. During this time he has regularly appeared at three spots, the Pleasure Club, Croydon, and now at the Clover Bar, all in Chicago. Before that he was featured, for four years, at Al Handler's orchestra, working such spots as the Via Lupo, Chicago, and Chateau Country

Club, Milwaukee. He also appeared on WMAQ and WCFL, two Chicago stations. His library of over 2,000 songs consists of a general sprinkling of boogie, swing, blues, ballads and rumbas. His latest song hit, *I'm in Love With Someone*, has been recorded by Jimmy Dorsey on Decca and Art Kassel on Hit Records. It also has been featured on many national radio programs, conducted by Kate Smith, Frankie Carle, Tommy Dorsey and a score of other well-known band leaders.

Murjorie

Possessing plenty of personality and a musical ability following years of study today and yesterday. With an attractive appearance and an excellent wardrobe, she has clicked in class, hotels and cocktail lounges. Past engagements which have carried many contracts extensions include the Tropics, Hotel Phillips, Kansas City, and the Town Club, Sioux Falls, S. D. At the present time Murjorie is playing the Pick Hotel chain. Management: McConey Orchestra Company.

Chester Markert

Chester Markert was one of the country's leading theater organists before switching to the Hammond and invading the cocktail field. Adapt at both story telling and playing his instrument, he's woven the two together in an interesting fashion, with his organ providing the musical background for his tales. Has played in lounges on the West Coast and is currently at the Town House, Milwaukee. Managed by Frederick Brown Agency.

Rose Malone

This attractive blonde has been a keyboard artist ever since she left the university where she was the recipient of several musical scholarships. Her solid piano playing, which lends to the classics and semi-classics arranged in modern style, has been heard on one of Chicago's most popular radio programs for the past number of years. As soon as she entered the cocktail field she became a favorite, gaining dates at many of the smart spots in the territory. Her current run at 3111 Club is attracting attention and looks like it may be for a long run. Managed by Phil Shelley, Chicago.

Lou Martin

Because he is able to play every instrument that's usable in a dance band, Lou Martin is regarded as one of New York's most versatile leaders. For eight years he conducted the orchestra at New York's famed Leon and Eddie's, backing up the shows as well as playing for dancing. On his own, Martin has one of the most colorful careers in show business, having started in as a youngster working as a cabaret helper. Played in the school band in Pittsburgh when Oscar Levant was the school orchestra pianist; worked in Detroit auto plants as well as the Texas oil fields, but always returned to music. Has trouped the world over playing in bands as he went. In 1935 he was booked into Leon and Eddie's for a week, he stayed eight years. Now he's at the Greenwich Village Inn in New York City.

Madonna Martin

Known as the sepiu Sophie Tucker because of the style in which she sings and plays piano, Madonna is another girl who

sells all the way in each act and builds repeat business. Some of her jobs include spots as the East-Town, Milwaukee; Beacomb, Omaha; Wyoming Show Bar, and second stage at Chicago, and the Bamboo Room, Kenosha. Managed by the Bert Gersey Agency, Chicago.

Chubby Martz

Chubby Martz and His Loudspeakers are three lovely girls and a man, with Chubby featured on novachord. Girls play the novachord, and they're doubling trumpet. Big, fat, jovial and handsome, Chubby Martz possesses unusual musical magnetism and charms his audience with his gracious manner and big smile. Have rung up successful engagements at the Jai Lal Room, Columbus; Glass Hat, Shreveport, and the Old Hickory, Baton Rouge. Currently appearing at the Dome, Minneapolis. Personal management of Phil Shelley.

Steve and Dorothy Matthews

One of the few duos that is equally at home as an act in a night club floorshow or in a cocktail lounge. Features Dorothy on the novachord and Steve at the piano. All their repertoire is especially arranged to bring out the fine musicianship of both, and their well-trained voices. Another reason for their success is the stylish wardrobe of Dorothy. Steeped in showmanship, this team has been ringing up one successful engagement after another in the Midwest. Managed by Musco Corporation of America.

Freddy Miller's Top Hats

The son of a violin maker, it was only natural that Freddy Miller took to the violin at six and has been playing it ever since. Not only has he been successful as a leader of a four-piece group, but he's equally well known for his ability as an arranger, composer and as a master of ceremonies. Unit backs up a show and cuts music for acts as they play. Is equally proficient at straight dance music and in staging entertaining specialties. Instrumentation is violin, piano, guitar, bass with celeste, accordion and violin doubles. Has worked such well-known spots as Broadmoor Hotel, Colorado Springs; Gibson Hotel, Cincinnati; Schroeder Hotel, Milwaukee; St. Paul Hotel, St. Paul, closed at McCurdy Hotel, Evansville, September 31, and opened October 9 at the Ploch Club, Tampa. Managed by Music Corporation of America.

Sinclair Mills

A boogie-woogie pianist and singer whose versatility keeps him pumping out all types of tempo in a complete variety. This colored lad makes a neat appearance and sells with a pleasant personality. His usual feat is playing one song with his left hand while he pounds the right with his right. Was recently featured at the Club Silhouette, Garrick Stage Bar, Silver Procca Cafe, and the Elverly, all in Chicago's rldto, as well as repeated engagements at Detroit's Casino, Vogue and Elverly. Currently at the Sky Club in Elmwood Park, Ill. Managed by General Amusement Corp.

Bob Mohr's Bobbins

Bob Mohr and the Bobbins are currently featured at the Hollywood Palladium, where they've been for nearly a year. This is a seven-piece group, including vivacious Janie Johns, vocalist. The Bobbins are part of a large band which Mohr has been using for such engagements as the Community Dances at the Pasa-

dena (Calif.) Civic Auditorium, where the band holds the record of being engaged for a season, and at the Hollywood Ploch Club, where the band holds the record of being engaged for a season. Mohr himself started in the business about ten years ago, and has been a writer and later played drums with such bands as Ted Flo Rite and Rusty Wallace. Since he has had his own outfit, he's recorded for MacGregor Transcriptions, and the band with its own orchestra. Mohr has been featured in the films from the lots of Paramount, MGM, and Universal. Mohr was filmed as a band leader in *Sing a Jungle* and others. Using Field Captive, one of Mohr's own compositions, as a theme, Harry Taylor, baritone, is featured along with Miss Johnson on vocals. MCA books the group.

Al Monazi

Al Monazi and his orchestra have made a good reputation of themselves as one of the finest, six-piece outfits on the West Coast. Styled as a hotel and society orchestra, the group has played Cafe Le Mar in Monterey, Calif., where they remained 40 weeks; Showboat, San Diego; Club Ruby, New York; Elverly, Santa Barbara, Calif., where they are now featured. Monazi, who fronts in addition to his dilling piano and celeste, is well known for his technique and arrangements. Practically all of the arrangements are made by him. But he has a strong musical background. He studied under Philip Trout, a well-known instructor, for several years. Monazi was with Bill Western and Middle West Tour. This pianist was set to join Henry Busch and his orchestra in Kansas City when he received his induction papers. Returning to Los Angeles for his physical, Monazi found the job gone. However, he was rejected. Later he joined a trio playing in Laguna Beach. When the leader in Monterey threw the trio, later making it a five-piece group and later a six, which he now has. Featuring Philip Trout, Duke Ross, guitarist and vocalist, and Dick Jones, tenor sax soloist, Monazi's orchestra is a group is Moon Love. Under contract to General Amusement Corporation and booked thru the Hollywood office by Henry Miller of that agency.

Aline Moore

The versatility of Aline Moore as a piano-soloist specialist plus her smooth rhythmic style have made her a favorite in a score of cocktail lounges throughout the nation. A few of the more recent spots she's been entrained in are Garrick Lounge, Chicago; Music Box, Minneapolis; and the Elverly, and the Brown Derby, St. Louis. She has a large repertoire of numbers, ranging from pop tunes to old-time favorites. She delights the audiences with her ability in filling all request books with music by Consolidated Radio Artists.

Louell Morgan Trio

Louell Morgan Trio first attracted attention at Kelly's Stable, New York. From there on their popularity as a singing-dancing-instrumental group grew. It brought them guest spots on "Radio Stars" on a Coast-to-Coast hook-up with Roma Wines as well as a four-month air slot with the feature on the West Coast. In addition to their radio work in the movie column they also received their engagement at the Swanee Club, where they appeared for

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over 11 months. Other successful stints in Hollywood included bookings at the Elmer Club, the South Trowville Club and two assignments with Universal Pictures, all by *Myself* and *Melody Parade*. Their East Coast appearances included a booking at the Three Decca. Morgan is an accomplished pianist-composer, having penned such hits as *How To Succeed In Love* and *A Little Bit Of Dream* and a score of others. He also has been engaged by C. F. McGeehan for musicals and is booked and managed by William Morris Agency.

Dick Morton

Featuring a type of music seldom heard in hotel dinner-supper rooms, Dick Morton has for several years headed a seven-piece dance band. The unit features a sweet sax section, with Morton in the lead spot. The nucleus of the band played together at the University of Kansas and then expanding, entered the professional world and has been successful ever since. The band's vocalists are top performers. Instrumentation: Three saxophones, double clarinet, piano, bass, trumpet and drums. Recent engagements include two contracts, one for six months, in the Tuscany Room, Herring Hotel, Manila, Tex., and three months in the Silver Moon Club, Alexandria, La., and the Kansas City Club, Kansas City, for three return engagements. Management: McConkey Orchestra Company.

Jane Morton Trio

Combining beauty with good music, the Jane Morton trio has steadily been building patronage at the Hollywood Hotel in Chicago's Loop where it is now in its 23rd week. Features Jane Morton on the piano and singing popular ballads and semi-classics; Bonnie Varpio on the electric violin and singing pop and slow jazz tunes, and Helen Scott on the piano and her own solo and singing novelty and light classics. Has chalked up big 10-week runs at the Paradise Hotel in Pensacola, Fla.; the McCurdy Hotel, Evansville, Ind., and other top spots where her poppy style and vocals have built large followings. Managed by Music Corporation of America.

Bus Moten

Bus Moten, Negro keyboard artist, makes the title "King of the Jump Piano." Having won the Kansas City, which turned out so many nationally known Negro musicians, Bus has been performing floorshows and enjoying featured piano spots about the Middle West and South. A graduate of the Kansas Conservatory of Music, he plays everything from standards to boogie. He recently sold several of his compositions. Recent engagements: New Governor Hotel, Jefferson City, Mo.; Royal Bar, Milwaukee; Club Plantation, Nashville, and Club Room, Kansas City, Mo. Management: McConkey Orchestra Company.

Jerry Murray

This septa pianist is a master at the keyboard, playing classical with authority as well as swinging out on modern rhythms to please the musical tastes of listeners and swingsters. In addition to his pianistic ability he is also an excellent arranger and producer. His long stay at the Garrick Stage Bar, Chicago, earned him a lot at Milwaukee's popular Red Room, where he has been holding the handstand for the last six months. He is managed by Consolidated Radio Artists.

Nelson-Montrose Duo

Ronald Stan Nelson at the piano, and Jean Montrose, striking brunette, is at the vibraphone of this duo. The pair sing and swing tunes and even step into the classical and standard fields for variety. Excellent musicians, they gain the applause with their instrumental numbers in spots avoiding the sax. Have played many of the better type hotels and cocktail lounges, including the Elmer Club, Continental, Kansas City; The Doms, Minneapolis; Indiana Hotel, Fort Wayne, Ind., and the Pick Hotels, Management: McConkey Orchestra Company.

The Nov-Ettes

Organized in January, 1948, the Nov-Ettes—Lennie, Frankie and Joe—have been climbing steadily into the front rank of cocktail units ever since. All three members formerly played with Paul Whiteman and other name bands before going on their own. Instrumentation includes bass, guitar and accordion. Group features plenty of comedy, as well as solo voices, duos and trio arrangements. Past engagements include the Happy Hour, Minneapolis; Downtown Show Lounge, Sioux City, Ia.; China, Cleveland; Kentucky Lounge, Chicago, and the Brown Derby, Washington, D. C. Trio is set for a nationwide theater tour in the fall. Frederick Bros. Agency manages.

Delandine Orr

In addition to being a talented musician and a glamorous beauty, Delandine is a showman known for her ability to dramatize what she plays on the Hammond organ without appearing theatrical. Since leaving the music school of the University of Wisconsin she has played some of the top spots in the Midwest and South, as well as having been program director for WGBS in Birmingham and serving with other radio stations in the states and one in Mexico. Makes her own arrangements and has her own distinct style. Has played such top spots as the Hotel Phillips, Kansas City; Park Hotel, Madison Wis., and is currently at the East Centre Hotel, Eau Claire, Wis. Managed by Music Corporation of America.

The Oxford Trio

Accompanying swing, the Oxford Trio features Charlie Orr on electric guitar, Vivian Loro at the piano and Larry Fisher on the bass. Outfit has many outstanding engagements to its credit and is currently playing over at the Fort Hayes Hotel, Columbus, O. Managed by Mutual Entertainment Agency.

Andy Padova

Known as the outstanding exponent of the console electric guitar, Andy Padova and His Stringliners are regarded as one of the better quartets doing society type music in the East. Group is now in its sixth month at the swank Hotel Warwick in New York City, where Padova is to please customers who like to listen to a wide variety of tunes delivered in the instrumental Padova style. Instrumentation includes piano, handled by Padova's son, Matthew; accordion, bass, with Andy featured on Spanish and the console guitar. Before playing the Warwick, the group was a standard favorite on the Albers Pick Hotel chain. Managed by Music Corporation of America.

Milt Page Trio

Before organizing his trio, Milt Page had gained recognition for his keyboard music-making at the keyboard of al-

most anything musical; for he is equally adept at the console of the organ as at the novachord and piano. Has been doing his stuff professionally since four years old when he had his own program over radio station in Wichita, Kan. By the time he was 18, he was staff organist for the Texas State Network and a year later was musical director of WQAI, San Antonio. He later played as a sideman with Ted Fio Rito. Has made a start as a composer with Jimmy Lunceford having recorded his first tune, *You Are Always In My Dreams*. Instrumentation of his trio is piano, doubling novachord and organ; guitar and bass with single and trio singing. Has played such outstanding spots as Mosler Proser's Copacabana, New York; El Patio, Washington, D. C.; 560 Club, Atlantic City and others. Managed by Music Corporation of America.

Phyllis Page Trio

Billed as Phyllis Page and Her Hollywood Go-Girls, this unit is known as the hand of a "million melodies," dishing out anything from the classics to hot jazz and boogie beats. Phyllis fronts singles and plays drums, with Eddie Mankins at the piano and Baby Raymond on guitar. Complete instrumentation including doubles is accordion, piano, soloist Hammond organ, novachord, drums, guitar, and string bass, with singing done as solo and as a trio. Unit is now in its fifth week at the swank Palm Room in Santa Barbara, Calif. Frederick Bros. Agency manages.

Gladya Palmer

Known as the "High Priestess of Jive," Gladya Palmer sings a boogie-woogie repertoire with plenty of bubbin' rhythm and volume that has won her the title of the "First Lady of the Boogie." With sparkling personality, this lovely colored lass is known for her terrific piano touch that has won her engagements at such top spots as the Latin Quarter in Chicago's Loop. Is currently playing at Giro's, Oakland, Calif. Her West Coast representative is Henry Miller, of General Amusement Corporation's Hollywood office. She is under the personal management of the Bert Gervis Agency.

Melba Pasquay

Originally from Peoria, Ill., where she was a favorite on Radio Station WPMO as well as at the Jefferson Hotel, Melba Pasquay recently struck out to conquer new fields. Her beauty, gargon wardrobe, as well as her ability at the organ and piano, have already established her as a name to watch in the cocktail field. Currently in her fifth week at the Rendezvous Club in Alexandria, La. Managed by Frederick Bros. Agency.

Frankie Paul

This unit flashed into national recognition in 1943 as the "Sweetest Band of the Year." Built around Paul, a youthful wizard of the drum sticks, and Danny Ferguson, pianist and vocalist, this eight-piece band has satisfied many hotel and nightclub managers who formerly had frowned on other than 11 or 12-piece orchestras. The unit offers three excellent vocalists, one presenting comedy. Instrumentation: Three saxophones doubling clarinet, piano, drums, guitar and trumpet. Recent engagements: Silver Moon, Alexandria, La.; Drum Room, Hotel President, Kansas City; Broadwater Beach Hotel, Biloxi, Miss., and the Washington Hotel, Indianapolis, Ind. Management: McConkey Orchestra Company.

(Continued on page 320)



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For sheer piano pleasures this septa miss goes a long way in sustaining interest. Her fingers flashing at the ivories, hitting 'em clean with her right hand, and her left hand making the beats pronounced, Miss Davis expounds a commercial style of pianology designed for maximum appeal. With no limitations to her repertoire, and no flaws to mar her technical proficiency at the keyboard, it's a continuous round of Steinwaying that sells big. Employs an effective style in presenting the refrains, pounding out the first chorus in song style and then whiplapping it into a rhythmic frame for a second stanza. And has a fine conception of rhythmic qualities that makes the listening all the more inviting. Adds some husky voice to the juve ditties, but it's her piano magic that makes for the selling, with an ingratiating personality that puts her heavy on the plus side.

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BOOGIE-WOOGIE!

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PROFILES

of Small Bands and
Cocktail Attractions

Continued from page 317

Bob Perkins Quartet

This sensational four-piece combo is built around Bob Perkins on the saxophone, and each member does feature work. Musical arrangements from the boogie beat to swing classics, depending upon the public's requests. Vocals are unison, with a definite vixen style. A few engagements are: 40 weeks at Cafe San Diego, Detroit; one year at Club Trocadero, Detroit; 16 weeks at the Royal Arms, Buffalo, and six months, USO. Now playing their 20th week at Harry's Show Bar, Detroit. Members are Bob Perkins, sax and clarinet; Earl Hyde, drums; Everett McNary, bass, and George Dawson, amplified Spanish and Hawaiian guitars. Managed by Phil Shelley Agency.

King Perry

Fronts a modern five-piece musical outfit and is known as the "Pied Piper of Swingdom." He plays a hot clarinet which is one of the highlights of his unit. His combo has been working together for two years since he left Jimmy Lunceford's band to try his luck on his own. Has played such spots as the Beachcomber, Omaha; Lookout House, Covington, Ky.; Hollywood Show Lounge, Chicago. Unit features piano, drums, trumpet, bass, sax and clarinet. Currently

playing the Peke Club, Phoenix, Ariz. Managed by the Bert Gervis Agency.

Ron Perry

Leader of one of society's favorite sextets, Ron Perry has been a feature on many of the top smart hotels in the East. In fact, he has just concluded an 18-month run at the St. Morris Hotel in New York City and opened October 3 at this Hotel Astor for an indefinite run. Group's music is of the suave, society style, featuring Ron Perry on the violin. Complete instrumentation includes violin, piano doubling vibes, guitar doubling trumpet, sax doubling clarinet, oboe, etc.; bass, drums. In addition group boasts three outstanding vocalists. Managed by Music Corporation of America.

Dee Peterson

Dee Peterson, a veteran in the dance music field despite his youth, has gained a reputation for dance rhythm plus a perfect blending of instrumentation for a combination of eight musicians. The orchestra is especially strong on vocals, with Dee and two of his bandmen singing. Instrumentation: Piano, string bass, drums, four saxophones doubling clarinet, and trumpet. Best engagements in-

clude the Totem Pole, Boston; Washington Hotel, Indianapolis; a year and a half at Southern Mainroom, Kansas City; Buena Vista Hotel, Biloxi; Casino Blue Room, Quincy, Ill., and the Hotel Heidelberg, Jackson, Miss. Management: McConkey Orchestra Company.

Al Piazza Trio

Known as the "Dynamic Mighty Might of the Accordion," Al Piazza is a master of boogie-woogie on the accordion. Around his trio are assembled two vocalists, and the trio is rapidly earning a reputation for its work. In addition to Piazza on accordion, unit features Eddy Myers on guitar. Unit is strong musically as well as vocally. Managed by Mutual Entertainment Agency.

Joe Porretta

Well known for years as tenor saxophonist with numerous small bands including Eddy Duchin, Joe Reisman, Fred Martin, and Griff Williams, Joe Porretta struck out with an orchestra of his own a year and a half ago. He since has relied upon several very successful long-term runs at the Radisson Hotel, Minneapolis; Chess Palace, Omaha; St. Paul Hotel, St. Paul, and is currently at the Santa Rita Hotel, Tucson, Ariz. Pop tunes of the day, show songs and varied medleys are topmost in the band's repertoire. Managed by Frederick Bros. Agency.

Freddie Reed

Eruditely at home in the spotlight of a night club floorshow or in a cocktail lounge, Freddie Reed is a colored pianist and vocalist who is proficient at playing both the classics and swing. Has had exceptional training at the keyboard. Vocals feature much special material along sophisticated lines which keep him on a job for a long period of time. Has to his credit a 35-month run at the Lawrence Bowl, Chicago, as well as engagements at the Antler's Hotel, Indianapolis; Forest Park Hotel, St. Louis; Miami Hotel, Dayton, O., and the Ft. Meigs Hotel in Toledo. Managed by Music Corporation of America.

Bob Reems

A discharged pilot of World War 2, Bob Reems and his entertaining sextet are busy carving out a niche for themselves in the small band field. Outfit features Bob at the piano, Ruth Nelson on vocals and on trumpet, Joe Rossi, accordion; Buddy Green on drums and singing; Buster Hinkle, guitar; Don Londahl on bass, and Bobbie Maltew, singing. Hinkle is also former air corps gunner, and Londahl was in the infantry, while Maltew is a discharged sailor.

Outfit features plenty of comedy as well as sock musicianship in its arrangements. One outstanding feature is Reems' challenge to the audience to request any tune and try to stump him. If he can't play it he buys the one who makes the request his favorite drink. Outstanding engagements since being released from the service include six weeks at Helmsing's Voodiv Lounge, Chicago; four weeks at the Crown Propeller, Chicago, and eight weeks at the Winkler Pup. Managed by Mutual Entertainment Agency.

Ann Reiling

Ann Reiling is one of the newest personalities in the cocktail field. Her versatility as an entertainer is varied, as she plays the accordion, piano and novichord with equal skill. She has a large repertoire, swiveling from uptempo melodies to pop tunes of the days. Among her successful engagements were long runs at the

Continental Hotel, Bavarian Nathanteller and Phillips Hotel, all in Kansas City, and James Isbell's Lounge, Helmsing's Voodiv Lounge, Chicago, and the club at Russell's Silver Bar, all located in Chicago. Is managed by Frank J. (Tweet) Hogan, Chicago.

Paul Reiman Trio

The Paul Reiman Trio—two girls and a boy—have played top spots because of their ability to play a wide variety of music for cocktail entertainment. Unit features Paul Reiman on piano and saxophone, Helen Dorre on accordion, and Kay Carson on guitar. All three sing. Have played such spots as Tampa Terrace Club, Tampa, Fla.; Carter Hotel, Cleveland, and have just concluded a run at the Flame Club, Duluth. Managed by Frederick Bros. Agency.

The Rhythmaires

The Rhythmaires are a co-op trio, of which Wally Kubicki, Edgar Wickner and Elmer Katon are the personnel. On occasion, being called out to play, together with their individual solo singing and three-part harmonizing. They play a wide variety of music as well as comedy and novelties. Features of the group are its well-worked-out musical arrangements and vocalists. Currently at Sun Maceo's Studio Lounge in Galveston. Other recent engagements include: Hunkle Box, Minneapolis; Town Casino, Chicago; Hotel Schroeder, Milwaukee. Managed by Frederick Bros. Agency.

Tommy Rigley

This septa singing pianist for the past eight years has been building a reputation in the cocktail field with his special arrangements and unusual style of piano playing. He features special material adapted for cocktail work. Originally he was featured with a large band but decided to mount his own. His many jobs include the Parkside, Detroit; B & B O B O O, Kenosha; Downbeat Lounge, St. Louis; and currently at the Silver Frolics, Chicago. Managed by the Bert Gervis Agency, Chicago.

Don Roberts

Playing his specially built Hammond organ for both dancing and listening, Don Roberts has never failed to receive an indefinite holdover as any location he has played. Don also plays piano and organ simultaneously and in addition offers solo sax solos. He has just added a 6000 orchestral conversion unit to his organ for additional tone effects. An original, Blue Eternity is his theme song. Started his career in 1933 at the age of 19 playing organ at the Park Theater, Caldwell, N. J. Later on at the Hilda Theater, Baltimore. Followed his theater experience with jobs at several radio stations in the city. Currently at the Bar Hotel, Hot Springs, Ark., with nine airshows weekly over Station W. H. K. Radio. By Robert Dearborn, Oxford, Ind., and booked by McConkey Orchestra Company, Kansas City, Mo.

Gene Rodgers

Rodgers, one of the favorite pianists in the cocktail combo field, has been around quite a bit in the many years he has been entertaining the boys and girls in search of after-sundown run. He has appeared in the swing era, and is considered as well as the Florentine Gardens of the same city. Featured on Hedda Hopper's radio programs

he has also been on Al Jarvis's West Coast platter shows and on Erskine Johnson's Blue show. He has done some recording with the vocalists of the band. In a pix he was in *Sensations of 1945* and Republic's *Black and White*. Rodgers also did some over-the-air broadcasts to the boys overseas for NSC. Managed by Frederick Bros. Agency.

Jack Rodman Quartet

Three men and one girl musicians combine to form this unit. Its dance music is solid, and the vocalists are good, and the better type of popular music for hotels and dinner-supper clubs also demanding "inner music." There are two excellent voices and much versatility in special numbers. The bandette is exceptionally "full," definite guarantee of solid rhythm. Instrumentation: Tenor saxophone doubling clarinet, and bass clarinet; string bass and drums. Mrs. Rodman plays unusually fine piano. Being engaged at Four months Swing Club, Dayton, O.; 10 weeks Cafe La Louisiana, New Orleans; 10 weeks Log Cabin Dinner Club, Midland, Tex.; Avalon Dinner Club, Hot Springs, and 10 weeks at the "Framingline Hotel, Alexandria, La. Management: McConkey.

Sue Rogers

Sue Rogers owns her novichord which she plays excellently, and bass clarinet. sings all popular and modern numbers and also has a large repertoire of standard songs. She plays long engagements. Has a rule, 28 weeks at the Crystal Bar, Troy, N. Y.; six months at Betty's, New Rochelle, N. Y.; 10 months at St. Club, Peterson, and eight months at Clark Babington, Chicago. Unconquered. She is booked by Consolidated Radio Artists.

Charlotte Ross

A pianist with charm, featuring a versatile style and a repertoire that runs from modern classics to boogie-woogie. Her performance has a variety, with some of the best. She was with the Ruth Ritz orchestra under the direction of Peggy Hartford at the Fiesta Ballroom, New York City. Principal recent engagements include the Seward Hotel, Detroit, and the Le-Joe's, Le Roy, Mich.; Pointe, Mich., and currently has been at the Bar of Music, Detroit, for the past five months. Managed by DeLbridge & Correll.

Don Roth

Recognized as a top-flight small band, Don Roth and his orchestra have been commanding enviable records for three years in hotels and enjoying the reputation of having, without exception, the contrasts extended. The unit is "full" in playing style and therefore has been in demand for many spots usually offering only large bands. Don, a personable, handsome, and charming seven-piece band with his accordion. Instrumentation: Piano, string bass, accordion, drums, trumpet, guitar, and piano doubling clarinet and vocals. Recent engagements: Two at French Lick Springs; French Lick; Drum Room. Hotel President, Kansas City; Rice Hotel, Houston; St. Paul Hotel, St. Paul; Blue Vista Hotel, Biloxi, Miss., and Washington Hotel, Indianapolis. Management: McConkey Orchestra Company.

Eggs Royer

From a professor of music to one of the piano single is quite a step, but it was an easy one for Edgar H. (Eggs) Royer to take. He is a member of the University of Oklahoma with Master of Arts and Bachelor of Fine Arts degrees. Royer was teaching music

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bedding at U. of O. when he took a job in a cocktail lounge just for fun. He's been at it ever since. Repertoire includes show tunes, comedies, and liberal sprinkling current pops and classics. He also gives with fine vocal, too. Among outstanding engagements are a 52-week holdover at Helene's Votiv Lounge, Chicago, and for four months at the Santa Rita Hotel, Tucson, Ariz., and the Zephyr Room of the Bellevue Hotel, Seattle, Wash. General Manager, Amusement Company, manages.

Al Russell Trio

The Al Russell Trio, currently at Pirate's Cave, San Diego, is experienced in radio and stage technique. Trio has original arrangements and exhibits good showmanship and infectious good humor. Leader Al Russell is pianist, composer and arranger. He is well known for his personal interpretations of Art Tatum, Joel Cowan, guitarist. He is also the outstanding soloist of the current jazz season. He also is a composer. Bass player Bill Joseph, remembered as a leader of his own group, the Basso Trio, was formerly with Coleman Hawkins and later Jimmy Noone's orchestra. Trio has filled many successful engagements at the Three Deuces, Yacht Club, and Onyx Club, New York; Garrick, Gate De Society and Capitol Lounge, Chicago; also the Sky Bar, Cleveland, Ohio; and the Lido, South Bend, Ind. They are broadcasting nightly from the Pirates Cave, San Diego. Under contract to GAC.

Thelma Salisbury

Thelma Salisbury has built a popular instrumental guitar with eye as well as note appeal. With all four of these pretty girls good musicians, the unit has played along its merry way earning repeat engagements and holding its personnel intact. The bandette is strong in vocals, with two soloists and a trio. Thelma plays piano and is adept at all dance music styles and tempos. Instrumentation is piano, violin, guitar doubling drums and string. Outstanding engagements include recent engagements include Penguin Room, Hotel Continental, Kansas City; Regalene Hotel, Alexandria, La., and the Tampa Terrace Hotel, Tampa, Fla. Management: McConkey Orchestra Company.

Duke Schiller

Duke fronts a versatile four-piece outfit, which is known for the real entertainment it provides. Group leans heavily to comedy and novelty numbers. Instrumentation includes bass, guitar, piano and trumpet. All of the boys double, taking a hand at comedy and singing. Together for two years, they have to their credit many Chicago Southside lounges in addition to the Wyoming Stage Bar, Detroit; the Beechmont, Omaha; Officers Club, Tucson; Downbeat Lounge, Sioux City, and the Lake Hotel, Gary, Ind., where they are currently appearing. Managed by the Bert Gervis Agency, Chicago.

The Sepia Tones

The title, The Sepia Tones, has recently been applied to a smart, cocktail combo that started out about 18 months ago as Nina, Mata and Ginger. Comprising this outfit are Nina Rasmussen, organist who had been filling engagements

as a single; Mata Roy, former pianist with the combo of the late Jimmy Noone, and Ginger Smock, who has established herself as a jazz violinist. Combined the three blend well and are especially adept in producing swing and boogie-woogie as well as sweet tempered music. The Sepia Tones are managed and booked by Reg. D. Marshall Smith, who is listed in the list of spots played are the Ritz Spot, Glendale, Calif., and the Last Word, Los Angeles. At the latter, they are booked for a long engagement. Trio records for United Record Company, which is under the "Juke Box" label.

Eugene Smith

Smith's first professional appearance as a singing pianist was in 1934. Over the years, when he was booked into the Four Aces Club, Calumet City, Ill. His "humping live" style of music became popular immediately and within a short time he became a favorite with cocktail lounge patrons. Dates soon followed at the Circle Bar, Kankakee, Ill.; Lindsey's Sky Bar, Cleveland; Capitol Lounge, Chicago; Sportmen Club, Springfield, Ill. Current date is at the Garrick Stage Bar, where he has been playing for the past 30 weeks. While in the service he appeared as guest star in theaters and on radio stations. Booked direct.

Marie Stanley

The daughter of a piano teacher, Marie Stanley began appearing at the keyboard at public at the age of three. Appearing professionally for the past seven years, she spent the six winter months each year at the Bar of Music in Miami Beach, appearing with Horace Heldt and Hildegard and has a list of theater, night club and hotel dates to her credit in all parts of the country. Managed by Music Corporation of America.

Eather Staunton Trio

Eather Staunton's Trio is known as the "Sweethearts of Swing." They are known for their ability to play a type of music that is equally solid for dancing as well as listening. Instrumentation includes piano, bass, fiddle, guitar, sax and clarinet, and all three sing. Past engagements include Downbeat Room, Sioux City, Ia.; Marietta Cafe, Biloxi, Miss.; Theater Bar, Terre Haute, Ind. Managed by Frederick Bros.' Music Corporation.

Elinore Sten

This all-girl sextet has personality galore, with Elinore, diminutive "Blond Musical Bombshell," fronting the band from piano or accordion, with which she is equally adept. Three vocalists are within the group, offering plenty of entertainment. Combining musical ability, personality and feminine loveliness, the Smoothies have played many long and extended engagements. Instrumentation: Piano, doubling accordion, two saxophones, trumpet, string bass and drums. Recent engagements: Nine months at the Gay Club, Junction City, serving Camp Phillips and Fort Riley Cavalry School; two engagements in one of five months, the Neon Club, Louisville; Ritz Club, Superior, Wis., and the Evangeline Hotel, Alexandria, La. Management: McConkey Orchestra Company.

Junnie Stevenson

Junnie Stevenson has been making records for the past 30 weeks at the State Show Bar, Detroit, after an solid year at "No. 1" smart Motor City night club. He puts on an entertaining variety of comedy work and radio acts. Invited to sing in their old hats, which he uses in his skits, feminine partners have contributed a pile of over 600 hats, which he has stacked in the spot where he works. Members of Junnie's band are Jimmie Stevenson, violin, accordion, piano and celeste; Bob Foster, bass, and Louie Paggio, accordion. Paggio is considered one of the greatest accordionists in the cocktail field today. All members assist in comedy. Managed by Delbridge & Correll Agency.

Helen Stuart

Billed as the "Request Queen," Helen Stuart first worked in the cocktail field as a duo with her husband, but since he entered the army she has been working as a single. The girl plays the piano with a heavy beat and is known for her fast right hand and roving bass that brings forth boogie-woogie rhythms that are unusual for a white girl. She is currently playing her third return engagement at Arden's Lounge, Chicago. Managed by the Phil Shesley Agency.

Bob Sylvester

Bob Sylvester started his career not only as a saxophonist, but also as a great arranger, having scored tunes for Paul Whiteman and the late Hal Kemp. He organized his small unit soon after his medical discharge and since that time has been enjoying many successful dates thruout the country. In his early days he was a favorite of the almighty and he secured spots of the *Philips 66* and the *Tonit Clac* programs. Aside from his radio work he appeared in many ballrooms and nightclubs thruout the East, where his saxophone artistry and sweet style of music gained him national fame. As a recording artist for Vocalion, Variety and Brunswick he diked a couple of top tunes, namely *Don't Where the Trade Winds Blow*, *I Need You, and Huggin' and Muggin'.* The style of his new combo is sweet and features the voice of Elaine. Booked by Frederick Bros.' Agency.

Tommy Tanner

Known as the man with a thousand friends and a thousand melodies, Tommy Tanner's piano work adds up to a one-man show. Plays the piano in all sorts of positions, from lying on the floor to hanging the top of the piano. Has played top spots thruout the Midwest and is under the management of the Mutual Entertainment Agency.

Larry Taylor

In addition to being a piano stylist, Larry Taylor is one of the Midwest's outstanding arrangers. Does work for leading vocal groups, singlets and bands, and has plenty of radio shows and transcriptions to his credit. Specializes in swing and symphonic arrangements. Has formerly played and arranged with Joe Venuti and other name bands. Managed by Frank J. (Tweet) Hogan Agency.

Fay Thomas

This talented septa pianist has a natural gift for music. She never attempts to read a score, but can play any piece by ear. Her style is individual, with a live touch. She is at her very best in an interpretation of the deep blues. Miss Thomas sings to her own accompaniment. She was featured with Ethel Carroll's Yandies in the spring of 1944 and played eight months at Harry's Show Bar, Detroit. Managed by Delbridge & Correll.

Carol Thompson

Known as the "Petite Miss of the Keyboard," Carol Thompson is not only a pianist and singer whose appearance is check-off of eye appeal, but whose musicalian packs plenty of ear appeal as well. Repertoire features

shows tunes and current pops done in a sweet swing style. Has played such top spots as the Broadens, St. Paul; Sportmen's Club, Peoria; Rose Bowl, Chicago. Currently at the Music Box, Minneapolis. Managed by Frederick Bros.' Agency.

Three Bits of Rhythm

This lively trio is one of the finest colored units in the business. They consist of Bruce Williams, guitar; Theodore Rudolph at the vibron and bass, and Saul Langemore, guitarist. In addition to their musical achievement they also have a good flare for comedy. Clever novelties are combined with their good style of swing music. Recently they have been, *Continued on page 322*

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PROFILES of Small Bands and Cocktail Attractions

Continued from page 321

ing as an act in floor shows at the Grand Terrace, Detroit, and the Club Algerian, Denver. Prior to that they worked two consecutive years at the Capitol Lounge, Chicago. At present they are appearing at Lindsey's Sky Bar, Cleveland. Management by Phil Shelley, Chicago.

The Three Suns

Al Nevins, Morty Nevins and Artie Dunn, the three boys with an lute, electric organ, accordion and guitar. Just six years ago these two brothers and their cousin, each with his own particular talents, decided to band together, with a new trio thought.

Artie, formerly of the team of Reis and Dunn, of radio fame, had played theaters around the world. Al had been playing viola in the symphony orchestra, theaters and various dance bands, and Morty had been entertaining society in the swank clubs thru the Meyer Davis Units.

After playing hotels in the East for several years the boys struck down at the Piccadilly Hotel in New York City and are now there beginning their fifth year. Branching out in this way, they are currently working every phase of show business. They appear on the Kellogg program five times a week; the New Year Wave radio program. They are an NBC sustaining feature. Their Hit Records are among the most played in juke boxes and are great favorites thruout the country. Their latest hit song, written by the Three Suns, is the popular *Twilight Time*. Beside all their musical activities you will find the boys vitally interested in the new electrical tones and also in their spare moments designing new electrical equipment for their electric organ and guitar, and are presently working on an electric accordion. Managed by Music Corporation of America.

Ramon Torres

Ramon Torres and His Rumba Band have been constantly working since the cork was formed three years ago. Playing such spots as Ansley, Atlanta; Cope, Washington; Monte Carlo Beach, New York, and many others. Born in Cuba, this talented leader studied in Madrid and Paris, and has toured Europe and South and Central America. Violinist and singer, Torres's beautiful young wife, Karin, is featured at the maracas, with six other musicians completing the segregation. Billed as the Latin King of the Strings, Torres is under contract to Music Corporation of America.

The Tri Star Trio

This trio features Al Barnes on guitar, Paul Spencer on accordion and Gus Galitz on bass. The boys are known for the enthusiasm which they put into their work, the kidding they do with their audiences, their fine vocal work, as well as their solid musicianship. Have played lounges thruout the country and are currently at the Preview in Chicago's Loop. Managed by Music Corporation of America.

Jimmy Tucker

Jimmy Tucker has wrapped up a neat musical package for

dance music lovers in the presentation of his Society Four. Jimmy is a personable, handsome young leader who not only is an excellent musician, but a vocalist far above the average. He plays guitar and is a singer of the Crosby type. Instrumentation is piano, guitar doubling string bass, saxophone doubling clarinet, and bass. The unit has a wealth of outstanding and extended engagements behind it: Penguin Room of the Hotel Continental, Kansas City; four months Heidelberg Hotel, Baton Rouge; LaSalle Hotel, Kansas City, six months, and the smart resort hotel, The Elme, Excelsior Springs. Management: McConkey Orchestra Company.

The Tucker Sisters

These three girls from Dallas work on the order of the Andrews Sisters and have had a lot of experience in theaters, night clubs and on the air. Sing in both Spanish and English and mix in plenty of novelty and comedy material with their top instrumental work. Have played top theaters in Mexico and Central America as well as leading lounges in the States. A favorite with the men in *PRCE* because of their frequent appearance at USO and army and navy training centers. Instrumentation includes guitar, mandolin and bass, plus solo, duets and trio vocal arrangements. Currently held over again at Wigwam Lounge, St. Paul. Managed by Frederick Bros. Agency.

Ann Tyler

Petite Ann Tyler is a graduate in music from the University of Texas. While playing in campus orchestras as well as for fraternity and sorority parties, she clicked so well that she decided to turn professional. She's developed her own style of swing and boogie on the piano and accordion and has a swell singing style, too. Known for her smart appearance and gorgeous gowns, she's scored successes at top spots in Chicago and the Midwest. Now playing the Esquire Club, Sioux City, Ia. Managed by Music Corporation of America.

Variety Boys & Ethelene

One of the few instrumental and vocal groups that has been

unouched by the draft, this unit has a long string of successful engagements behind them, including such spots as Al Simon's Brown Denon in Washington. They are now playing an extended engagement at the Pianos Club in Cheyenne, Wyo. Group has also made records for Decca and been featured over the NBC network. George Oldham leads the group and Ethelene Dinamora is featured. Group is strong on unusual dance arrangements and four members give out with strong instrumental work also. Frederick Bros. Agency books.

Velma and Jean

Velma and Jean have fronted their all-girl orchestra to many return and extended engagements. Their musical experience and smoothness results from only one personnel change in three years. With six musicians, this band has clicked in hotels and smart dinner-supper rooms demanding solid dance music, versatility and entertainment features. There are two soloists. Velma plays saxophone and clarinet. Jean handles the instrumentation: Three saxophones doubling clarinet, piano doubling accordion, trumpet and drums. Recent engagements: Buena Vista Hotel, Bixby, Miss.; Johnny Perkins's Palladium, St. Louis, 10 weeks; Hollywood Club, Mobile, 20 weeks; Evangeline Hotel, Alexandria, La., 20 weeks, and Gormley's Dinner Club, Lake Charles, La. Management: McConkey Orchestra Company.

The V's

The V's are also known as Ivy Verne and Vee. Lady Will Carr. Originally it was a trio which included Ivy Anna Glasnow, bass; Verne Whitaker, drums, and Willie Von Kelly, guitar. Lady Will Carr joined as pianist. This instrumental and vocal group started out about three years ago. Ivy, Verne and Von were originally vocalists with Floyd Ray and his orchestra, making a name for themselves for their unusual treatment of swing, boogie-woogie and novelty. The septa group rated high and drew many raves. After leaving Ray and adding instruments to their vocal repertoire, the V's played the Jade, Swing Club, Streets of Paris, and Radio Room in Hollywood. Theaters where they have appeared include the Paramount, Los Angeles; El Ward, Washington; Apollo, New York, and the Lincoln, Philadelphia. Quartet has appeared in a number of Soundies. Booked and managed by Reg D. Marshall Agency.

LARRY LUKE

The Duke of Song and His Piano

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Ballads to Scat TunesRECENT SUCCESSSES:
FLORENTINE GARDENS, Hollywood
BEVERLY HILLS COUNTRY CLUB,
Newport, Ky.

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Detroit 1, Mich.

The Vibratones

This trio, headed by Norman Seelig on bass, together with Ernest Schmidt on vibraphone and piano, and Bill Otten on guitar, is famous for its smart, sophisticated music style. Arrangements are so styled that they are just what dancers want as well as playing to those who just want to sit and listen. This is a long string of holdover engagements to its credit and is currently at the Town Casino in Chicago's Loop. Managed by Mutual Entertainment Agency.

Hal Wasson

Hal Wasson and his "sawing music that cheers" have been delighting music lovers of the South for a long period. With a cast of musicians, he has styled a band which never fails to win extended and return engagements. Holding his band in tact, Wasson has gained a reputation and smoothness enjoyed by few units. Added to the instrumental value of the group is the presence of a girl vocalist. Instrumentation: Piano, singing bass, drums, saxophone (doubling clarinet and trumpet), with Wasson handling the drum sticks. Engagements include long stays at Tommy's Supper Club, Lake Charles, La.; Southern Pines, N.C.; Mobilic; Southern Grill, Hot Springs; Buena Vista Hotel, Biloxi; Club Royale, Savannah, Ga., and the Supper Club, Fort Worth, Tex. Management: McConkey Orchestra Company.

Howard Webb

Known for his ability to please both dancers and listeners with his Hammond organ playing, Howard Webb has become a favorite in Midwestern hotels and lounges. Repertoire is extensive and enables him to meet most any request. He played such spots as Secor Hotel, Toledo; T. O. D. Hotel, Ypsilanti; and the Cork and Bottle, Pittsburgh. Managed by MetLife Corporation of America.

Paul Weber

Paul Weber plays the organ and celeste simultaneously, or electric organ and piano at the same time. His theme song is his own original, "Dancing Partners." He did 104 weeks at Garden Theater, Alhambra, Calif., and 128 weeks at WSB, Atlanta, and 64 weeks at the Victory Theater, Providence, R. I., among other extended engagements. Weber started at the age of 14. He is noted for his hot tempo on piano and organ. He is booked by the Stanford Agency.

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Singing Pianist



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YACHT CLUB New York
1111 CLUB Chicago
FRANCHIS Milwaukee
BINGHAM HOUSE Philadelphia
115 CLUB Grand Forks, N. D.

Among Others

Direction GENERAL AMUSEMENT CORP.

DECCA

RECORDINGS

Jack Wedell

Wedell played bass with Art Jarrett's band as well as Jimmy Green's orchestra and Harold Stokes at Station WGBX, Chicago, before entering the small band field as head man of the Jack Wedell Quartet. Unit consists of Wedell, bass and vocals, Bonnie Linnell, piano and vocals; Miff Allen, clarinet and vocals, and Guy Iron, guitar and vocals. Unit is one of the top quartets in the business, with engagements to its credit at such spots as the Kentucky Hotel, Louisville; Schroeder Hotel, Milwaukee; The Tree, St. Paul, and Endura's, Brooklyn, and is currently at the Hotel Whitcomb, St. Joseph, Mich. Managed by the Frederick Bros. Music Corporation.

Jack Wendover

Following a stretch in the navy and an assignment as musical director of Kansas City's Blue Network station, KCMO, Jack Wendover has gathered one of the finest units he ever has fronted and delighted Kansas City's smart set all last summer at the exclusive Kansas City Club, from which he jumped to the Broadwater Beach Hotel, Biloxi. He fronts his band with the saxophone and clarinet. Instruments which carried him as a youngster into such bands as those of Ted Lewis, Isham Jones, Gus Van and Jerry Wald. There are seven musicians and lovely Marcela Ross, vocalist. Instrumentation: Piano, bass, drums, guitar, trumpet, tenor saxophone, doubling clarinet, and violin. Management: McConkey Orchestra Company.

Step Wharton

This very capable pianist was recently of the piano-voice team of "Step and Marge." His partner left due to illness, and Step is carrying on alone. He is a graduate of two colleges and ably handles the keys as well as he sings solo vocals. Step plays many of his own compositions and is versatile with his style of playing the classics as the modern boogie-woogie. Played the Esquire, Joliet; also the Brown Jug, Kankakee, and Silhouette Club, Chicago. Personal manager Mike Williams.

Al Whyte

"The Commando of the Piano" is the billing it has earned by his amazing piano technique. His repertoire includes everything from the classics to a really solid boogie beat. As well

as being a brilliant pianist, he does vocals in a pleasing manner. He has long been a favorite for society and private club dates, being not only a clever entertainer, but the possessor of a pleasant personality. He was formerly featured in his own program over CKLW and the Mutual Network. He has played many smart spots in the Motor City and is currently in his 10th solid month at the swank Vogue Cocktail Lounge, Detroit. Managed by Delbridge & Gorrell Agency.

Jeanne Williams

Jeanne Williams is known for her ability at the piano, her songs and her dynamic personality. Repertoire features pop and ballads with heavy intermingling of show tunes. Has proven a decided click in such smart spots as the Park Plaza Hotel, St. Louis; Heising's Terrace Room, Chicago; the Trocadero and Prolife, Minneapolis; Hotel Forest, St. Louis, and the Glass Room, Tampa, Fla. She is currently in her sixth week at the Wlgrwm, Minneapolis. Managed by Frank J. Hogan Agency.

Joe Williams

Formerly featured with Lionel Hampton's Orchestra, Joe Williams is known as the colored delineator of classics, both sweet and swing song. Projects plenty of showmanship and enthusiasm into his singing and for that reason has plenty of holdovers to his credit at such spots as the Silhouette Club, Chicago; Lindsay's Sky Bar, Cleveland, and Frenchy's, Milwaukee. Managed by Mutual Entertainment Agency.

Chuck Wright

Chuck Wright is a kid who literally makes the savor "talk" with his clever presentation of novelties and piano-logues. He has appeared in a number of spots, namely the Sledge, Chicago, where he held place for over a year. He was also the main attraction for months at the Arden Lounge, and is currently in his fourth month at the Alhambra, both in Chicago. When the occasion arises he is able to combine singing with his pianistic ability, as he has an unusually fine voice. Managed by Phil Shelley, Chicago.

Zarco and Beryl

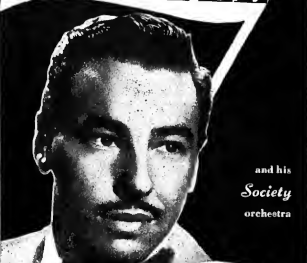
Not a musical unit, but a dance team made up of Zarco Carrino and Miss Beryl Cooper. During the past year they played 100 weeks dancing leads with Let's Face It; 10 weeks at the Roxy Theater, New York; 12 weeks at Nixon Cafe, Pittsburgh; six weeks return engagement Shorham Hotel, Washington, D. C., and four weeks Beverly Hills Country Club, Newport, Ky. Manager and booker for the act is Meyer B. North.

Bob Ziegler

This young organist is one of the newest finds in the entertainment field. He has appeared in such spots as the Trocadero, Hollywood; Montana Hotel and Indian Room, Madison, Wis.; Hotel La Salle and Stevens Hotel, Chicago. He is currently appearing at Jack Goetz's Hollywood Theater-Cafe, Chicago, where he has been held over for eight months. He features what he calls "Tone in Technicolor," which is a distinctive style in the presentation of organ melodies. Managed by Consolidated Radio Artists.

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Cal-Neva Lodge Lake Tahoe

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New York Chicago Beverly Hills

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12 Weeks at Nixon Cafe, Pittsburgh.
6 Weeks Return Engagement, Shorham Hotel,
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4 Weeks Beverly Hills Country Club, Newport, Ky.
Currently: Hollenden Hotel, Cleveland, Ohio.

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Birmingham C C
Mountainbrook C C
Pickwick Club
Rox Club
Gadsden
Cottillion Club
Retch Hotel
Mobile
Airport Tavern
Hollywood Club
Montgomery
The Cave
Gunn's Night Club
Hi-Hat Restaurant
Hilda's Night Club
Seale
Cottillon Club
Country Club
Exchange Club

ARIZONA

Flagstaff
Cooper's Bar
Museum Club
Saguaro Club
Hanford
Brite Spot
Round-Up Club
Naso
Gay Nineties
Phoenix
Adams Hotel
Lei Lani Club
Westward Ho Hotel
Prescott
Bruno's Tavern
Green Frog Cafe
Tucson
Arizona Inn
Blue Moon
The Lodge Club
Santa Rita Hotel
Yuma
Valley Cafe

ARKANSAS

Fayetteville
Field House
Hot Springs
Avalon Dinner Club
Jack Tarr
Southern Grill
Tower Tavern
Texarkana
The Pilote Club

CALIFORNIA

Bakersfield
Beardsley's
Balboa Beach
Bambo Room
Berkeley
Claremont Hotel
Beverly Hills
Beverly Hills Hotel
Circle Club
Jim Otter's Cafe
Big Bear Lake
Silver's Resort
Colton
El Patio Cafe
Calver City
Casa Matiana
El Monte
Golds Lee
Fresno
El Rancho and Hotel California
Glendale
Brass Ball Night Club
The Desert Room
George's Steak House
Right Spot Night Club
Hermosa Beach
Zucca
Hollywood
Circle Night Club
Ciro's Night Club
Clover Club
Front Room Night Club
Hof Bruu Gardens
Hollywood Casino
Hollywood Palladium
Hollywood Sing Club
It Cafe

Jade and Green Room
Mike Lyanna's
Monte Cristo
Pinto's Den Night Club
Radio Bar
Roosevelt's Cline Grill
Seven Seas Cafe
Singapore Male's
Streets of Paris Night Club
Swanee Inn
Swing Club
Trocadero
Zanzibar Room
Laguna Beach
Deli House
La Jolla
La Jolla Beach and Tennis Club
Long Beach
Riviera Villa
Sky Room
Venetian Cafe

CONNECTICUT

Bridgeport
Fairway Cocktail Lounge
French Village Lounge
Hollywood Restaurant
Stratfield Hotel
East Hartford
Old Colony Lounge
Farmington
Aiglen Restaurant
Greenwich
Greenwich C C
Hartford
Bond Hotel
Ferdinand Club
New Haven
Garde Hotel
New London
London Terrace
Star Board Lounge
Wildwood Club
Woodlawn Club

DELAWARE

Delmar
The Cozy Cabin
Wilmington
Darling Hotel
Pitts
Oliver Hotel
Pal Gardens

Las Animas
Alpine Inn
Yacht Club
Mauldin Springs
Hawthorn Night Club
Loop Night Club
Pueblo
Anduck's Restaurant
Blue Bird Cafe
Congress Hotel
Coronado Lodge
Comopolitan Club
Eighty-Five Club
Log Cabin Inn
Owl Den
Silver Moon Night Club
Rocky Ford
Law's Cafe

FLORIDA

Bridgeport
Fairway Cocktail Lounge
French Village Lounge
Hollywood Restaurant
Stratfield Hotel
East Hartford
Old Colony Lounge
Farmington
Aiglen Restaurant
Greenwich
Greenwich C C
Hartford
Bond Hotel
Ferdinand Club
New Haven
Garde Hotel
New London
London Terrace
Star Board Lounge
Wildwood Club
Woodlawn Club

GEORGIA

Delmar
The Cozy Cabin
Wilmington
Darling Hotel
Pitts
Oliver Hotel
Pal Gardens

DIST. OF COLUMBIA

Washington
Annapolis Hotel
Bangali
Bilmore
Brown Derby
Bunt's Trans Lux Rest.
Caprice Cafe
Cariton Hotel
Casino Royal
S & S Cafeteria
Clavigne Hotel
Del Rio
El Patio
408 Night Club
Hamilton Rambow Room
Hi Hat Lounge
Jaina Club
Lucky Star Lounge
Mayflower Lounge
Murray Casino
Neptune Room
Nip Bar Lounge
Romany Room
Roosevelt Hotel
Simples
Statut Hotel
Treasure Island
Troika
Wardman Park Hotel
Willard Hotel
Wonder Bar

IDAHO

Idaho Falls
91 Club
Wandamere
Kellogg
Korner Klub
Lewiston
Eks's Club
Nampa
Engles' Lodge
Pocatello
Rio Club
Shamrock Club
Wallace
The Metals Club
The Stein

ILLINOIS

Calumet City
Rendezvous
Riptide
Chicago
Admiral Lounge
Airliner
Ambassador Hotel
Arden Lounge
Band Box
Bar Oak
Bar o' Music
The Barits
Beverly Lounge
Bill's Lounge
Black Cat Lounge
Blackhawk
Blackstone Hotel
Blinking Pup
Bolero
Brass Ball
Brown Derby
Cabin in the Sky
Cafe Society
Capitol Lounge
The Casino
Chatterbox
Chi's Club Alabama
Chris Farnes
Circle Bar
Clover Bar
Colony Restaurant
Consumers Club
Copa Room
Crown Propeller Lounge
Croydon Bar
Crystal Tap
Club Detour
The Dome
Drake Hotel
Edgewater Beach Hotel
888 Club
Elmer's
Evergreen Club
Five o'Clock Club
Flo & Wally's
Garrick Stage Lounge
Gateway
Glas House
Graumers Hotel
Green Mill
Helsing's Restaurant
Helsing's State Street
Helsing's Vovli Lounge
Hickory's
Hollywood Show Lounge
Howling
House of Royalty
Ibelle's
James Ibbell's Club
James Ibbell's Show Lounge
(Bryn Mawr St.)
James Ibbell's Show Lounge
(44th and Ashland)
Ivanhoe
James Lounge
Joe's Delune
Kentucky Lounge
Kickerbocker Hotel
Lafayette Hotel
Lain Quarter
Lawrence Bowl
Little Club
Mark's Casino Hotel
Martin's
Miami Lounge
Mistake Club
Monte Cristo
Morocco Club
Old Heidelberg
111 Club
Palmer House
Panther Room
Pine Room
Preview Lounge
Riviera
Robert's Lounge
The Rosebowl
Rothchild's Melody Casino
Russell's Silver Bar
Serpentine Room
Sherman Hotel Dome
The Ship
Show Club
Silhouette
Silver Profits
Silver Rain Club
Singapore
The Skyride
Stage Lounge

Illinois
Calumet City
Rendezvous
Riptide
Chicago
Admiral Lounge
Airliner
Ambassador Hotel
Arden Lounge
Band Box
Bar Oak
Bar o' Music
The Barits
Beverly Lounge
Bill's Lounge
Black Cat Lounge
Blackhawk
Blackstone Hotel
Blinking Pup
Bolero
Brass Ball
Brown Derby
Cabin in the Sky
Cafe Society
Capitol Lounge
The Casino
Chatterbox
Chi's Club Alabama
Chris Farnes
Circle Bar
Clover Bar
Colony Restaurant
Consumers Club
Copa Room
Crown Propeller Lounge
Croydon Bar
Crystal Tap
Club Detour
The Dome
Drake Hotel
Edgewater Beach Hotel
888 Club
Elmer's
Evergreen Club
Five o'Clock Club
Flo & Wally's
Garrick Stage Lounge
Gateway
Glas House
Graumers Hotel
Green Mill
Helsing's Restaurant
Helsing's State Street
Helsing's Vovli Lounge
Hickory's
Hollywood Show Lounge
Howling
House of Royalty
Ibelle's
James Ibbell's Club
James Ibbell's Show Lounge
(Bryn Mawr St.)
James Ibbell's Show Lounge
(44th and Ashland)
Ivanhoe
James Lounge
Joe's Delune
Kentucky Lounge
Kickerbocker Hotel
Lafayette Hotel
Lain Quarter
Lawrence Bowl
Little Club
Mark's Casino Hotel
Martin's
Miami Lounge
Mistake Club
Monte Cristo
Morocco Club
Old Heidelberg
111 Club
Palmer House
Panther Room
Pine Room
Preview Lounge
Riviera
Robert's Lounge
The Rosebowl
Rothchild's Melody Casino
Russell's Silver Bar
Serpentine Room
Sherman Hotel Dome
The Ship
Show Club
Silhouette
Silver Profits
Silver Rain Club
Singapore
The Skyride
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(Continued on page 326)

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LEADING COCKTAIL LOUNGES

Continued from page 324

Steamship Zee
Storm Club
Tavern Room
Tip Top Tavern
Town Casino
Triangle Theater Cafe
Tropics
Tudor Tap
Two Door Tap
Villa Moderne
Vine Gardens
Vogue Cocktail Lounge
Whirlaway Stage Lounge
Winkin' Pup
Yankee Doodle
Ye Old Cellar
Zebra Lounge

Deatur
Lakeside Club
Pleasure Inn
St. Nicholas Hotel

East Dubuque
Circle Club
East St. Louis
Broadview Hotel
Perkin's Palladium

Elmwood
Sky Club

Freeport
Germania Club

Galesburg
Custer Hotel

Joliet
Louis Joliet Hotel
Woodruff Hotel

Kaukahee
Wren Jag
Circle Bar Night Club

Lovejoy
Harlem Night Club

Lyaons
Orrie's
Melfeury
Nell's Resort

Momence
T & T Tavern

Oak Park
Oak Park Club

Peoria
Faint Club
Melody Club

Niagara Hotel
Pure Marguerite Hotel
Sportsman's Club
Talk of the Town

Pera
Maples Club

Quiney
Casino
Drum and Bugle Club
Elks' Hotel
Highland Park Casino

Rochelle
Club

Rockford
Central Lounge
Port Armstrong
Town Club
White Swan

Savanna
Mike Cain's Club

Skokie
Tower Gardens

Springfield
The Bowl
Lake Club
Leland Hotel
Rio Club
White City Tavern

INDIANA

Anderson
Anderson Hotel
Romany Grill
Sables Night Club

Elkhart
Christians C C
City Club Lounge

Evansville
CIO Club
Coral Room
La Conga Night Club
Shobar
Soldiers and Sailors' Club

Fort Wayne
Berghoff Gardens
Indiana Hotel
The Mecca Grill

French Lick
French Lick Hotel

Gary
Lake Hotel
28 Club

Indianapolis
Anders Hotel
Athletic Club
Sandy's

Sapphire Room
Southern Mansion
Sportsman's Club
Washington Hotel

Jasper
Miami Gardens

Kokomo
Fitznes Hotel Grille

Logansport
Purrell's Restaurant
Theatre Tavern

Marion
Merion Hotel

Muncie
Roberts Hotel

Peru
Indiana Lounge
Maples

Richmond
"39" Cafe

Rocheater
Colonial Hotel

South Bend
Hoffman Hotel
La Salle Hotel
Lido Club
Michiana Hotel

Sweeney's
Terre Haute
Best Club
Sankey's Cafe
Terre Haute House
Touma
Two Beats of Rhythm

IOWA

Carroll
City Club

Clinton
Modernistie
Council Bluffs
Siork Club

Des Moines
Babe's Cocktail Lounge
Port Des Moines Hotel
Mainliner Club

East Dubuque
Esquire Club

Fonda
Sunset Night Club

Sioux City
Bomber Room
Downbeat Show Lounge
Esquire Club
Martin Hotel Lounge
Oasis Club
Pin-Up Lounge

Waterloo
The Circle
Munie Box Night Club
Russell Lamson Hotel

KANSAS

Junction City
City O' Club

Wichita
Blue Moon

KENTUCKY

Covington
Lookout House

Louisville
Brown Hotel
Henry Clay Hotel
Iroquois Gardens
Lincoln Hotel
Madrid Club
Neon Club
Plantation Room
Post and Paddock
Terrace Room

Newport
Beverly Hills C C
Glenn Henderson
Primrose C C

Padesuch
Irving Cobb Hotel

LOUISIANA

Alexandria
Bentley Hotel
Evangeline Hotel
Gormley's Club
Guard House
The Rendezvous
Silver Moon
Texas Bar

Baton Rouge
Heddelberg Hotel
Royal Cafe
Temple Roof Garden

Lafayette
Gorden Hotel

Lake Charles
Tommy's Supper Club

Natchitoches
Elks' Club
71 Club
Tom Brown Lounge

New Orleans
Dixie Bar of Music
Frensh Casino Club
Jung Hotel
Monteleone Hotel
New 'De La Louisiana
Roosevelt Hotel
Royal Club
St. Charles Hotel

Opelousas
Green Lantern
Moonlight Beer Parlor
Royal Oaks
St. Landry Club
Step Inn

Shreveport
Ginns Hat
Washington-Youree Hotel
Zephyr Room

Vinito
Grove

MAINE

Portland
Columbia Hotel
Greymore Hotel
Lafayette Hotel

MARYLAND

Baltimore
Annapolis
Rand Bo Lounge
Beachamber Lounge
Blue Mirror
Chanticleer
Dor's
Emerson Hotel
Keith's Roof
Longfellow Hotel
Mac's Walnut Grove
Madison Night Club
Miami Club
News Post
Oasis Club
Phoenix Club
21 Club

Bladenburg
Crossroads Lounge

Cambridge
Elks' Casino

Easton
Talbot Cottillion Club

Frederick
F & K Hotel

Hagerstown
Colonial Hotel

Ocean City
Jackson's Casino
The Sandbar

Salisbury
Hi-Hat Club
The Twin Lantern

MASSACHUSETTS

Boston
Avery Hotel
Beachamber Lounge
Bradford Hotel
Copley Plaza
Latin Quarter
Mayfair
Oval Room
Renaissance Room
Rio Club
Rita Carlton Hotel
Seven Seas
Showtime
Tuxedo Room
Tie Tie Night Club
Totem Pole

Fall River
Mae Andrade's Latin
Quarter

Holyoke
Hill Way Casino
Paradise Club

Lawrence
Brazz Hall
Hofbrau

Lynnfield
Kimball's Starlight Ball-
room

New Bedford
New Bedford Hotel

Southwick
Glenn's Brass Band

Springfield
Bridgeway Hotel
Park View Terrace
Wayside Inn
Wonderbar

West Brookfield
Ye Old Tavern

Westport
Highway Casino

MICHIGAN

Battle Creek
Hi-Lo Club

Cheboygan
Green Front Cafe

Coloma
Crystal Palace

Dearborn
Gay Haven
Haymarket

Detroit
Rock Casino

Beverly
Cananowa Club

Congo Club
Cocktown

Crest Show Bar
Crystal Bar

De Caillon Hotel
Detroit Athletic Club

Detroit-Jeland Hotel
509 Club

Port Shelby Hotel
Grosse's

Harris Stage Lounge
Imperial Hotel

Jefferson Inn
Lipsitt's Lounge

London Chop House
Mark Twain Hotel

Palm Beach Cafe
Penobscot Club

7th and Len's Bar
Terrace Room

Vanzilla Cocktail Bar
Vogue Cocktail Lounge

Vogue Recreation
Wardell Hotel

Zeebale Club

Escanaba
Sherman Hotel

Grand Rapids
Mutual Bar-Stage

Haskell
Ernst Nite Club

Holland
Warm Friend

Marquette
Clinton Hotel

Muskegon
Demco's

Occidental Hotel
St. Joseph

Whitcomb Hotel

MINNESOTA

Chisholm
O'Hell Hotel

Thurso Hotel

Duluth
Brown Derby

Dueth Hotel
Flame Club

Glade Room
Spaulding Hotel

Hibbing
Androy Hotel

Laverne
Chez-Parce

Mankato
Sculdough Hotel

Minneapolis
Admiral Hotel

Andy's
Angie's

Buckingham Hotel
Cascadilla

Curley's Cafe
The Dome

Exceptionals Cafe
The Flame

Friendship Club
Happy Hour

Andy Leonard's
Minnesota Terrace

Minnesota Hotel
Music Box

Nicolet Hotel
Parkway Hotel

Radisson Hotel

Rocheater
Hollywood Bar

Slage Lounge

St. Paul
Capitol Tavern

The Drum
Lowry Hotel

Park Night Club
St. Paul Hotel

Treaders Lounge
The Wigwam

South Minneapolis
Magle Bar

MISSISSIPPI

Biloxi
Beachwater Club

Bonwater Beach Hotel
Buena Vista Hotel

Forest Club
Marietta Lounge

Pima Club
St. Paul Hotel

Columbus
20th Century Club

Hattiesburg
Holmes Club

Jules Landry Club
The Shelby Rendezvous

Jackson
Heldberg Hotel

Theriotierle

Natchez
Famous Door Night Club

MISSOURI

Cedar City
Jubilee Village

Excelsior Springs
The Elms

Jefferson City
New Governor Hotel

Kansas City
Bellerville Hotel

Blue Grass Room
Broadway Interlude

Congress Hotel
Drum Room

Kansas City Club
Muehlebach Hotel

Omar Room
Penguin Room

Phillips Hotel
Plaza Royale

Southern Mansions
Town Royale

The Tropics
Zeebale Club

St. Joseph
Whitcomb Hotel

St. Louis
Chase Hotel

Coronado Hotel
Forest Park Hotel

Jefferson Hotel
Park Plaza Hotel

Johnny Perkins' Palladium
Plantation

Rivers Club
Savoy Lounge

Skylark Hotel
St. Joseph

Whitcomb Hotel

MONTANA

Bozeman
Bozeman Hot Springs

Merrill's Bridge Club

Butte
Green Cafe

Rocky Mountain Night
Club

Glacier
Los Angeles Club

Kalispell
Dixie Inn

Pine Grove
Silver Shadow

Vista Club
Livingston

Cave Night Club
Lillian's Nite Club

10% Bar & Lounge
Miles City

Golden Spur
NEBRASKA

Lincoln
Lincoln Hotel

Cornhusker Hotel
Lincoln Hotel

Omaha
Beachcomber's Night Club

Blackstone Hotel
Cave-Under-the-Hill

Hill Hotel
Stork Club

NEVADA

Elko
Mayer Hotel

Hawthorne
El Capitan Night Club

Las Vegas
El Rancho Vegas

Nevada Billmore
Reno

Colombo Cafe
Dog House

El Cortes Hotel
Town House

Treaders
Tropics

NEW HAMPSHIRE

Hampton
Hampton Beach Casino

Laconia
Laconia Tavern

NEW JERSEY

Almonesson
Almo Cafe

Asbury Park
Asbury Plaza Bar

Jay's
Main Central

Pat Ryan's
Wagon Wheel

Wannamassa Gardens
Atlantic City

Acoustic
Alpine Tavern

Applegate Tavern
Babette Club

Belpoint Inn
Benion's

Bishop's Savoy Bar
Black Horse Pike

Brighton Hotel
Bud's Cafe

Chateau Renault
Chez-Paree

Chequott Club
Continental Cafe

Cosmopolitan
Daley's Bar

Erin's Isle
Flora's Penn Atlantic

500 Club
Port Pitt Hotel

Gables
Harden Club

Herman's Music Bar
Imperial Club

Kneckerbocker Hotel
Jockey's Derby Club

Jordan's Cafe
Kilbrey's

Louie's Inn
Madrid Club

Mayfair Lounge
McClintons Albany Arms

Missouri Hotel
Morley's Turkey Ranch Cafe

Nellie Grace Music Bar
Nomad Club

177 Bar
Paddock's International

Palm Room
Peach Orchard Inn

Polly's Gift Shop
Renaissance Tavern

Russell's Circular Bar
Show Place Bar

Sleed Pier
Surf 'n' Sand Room

Trench's Reptune Inn
Virginia Bar

Wyoming Cafe
Belvidere

Horseshoe Bar
Brooklyn

Wonder Bar
Camden

Betty's Musical Cafe
First Circle Inn

Lido Club
LaManna's Cocktail Lounge

Royal Bar & Grill
Washington Cafe

Webber's Hot Brau
Cape May

Arnold's Cape Club
Clementon

Twin Cedar Inn
Dclair

Town Tavern
Delaware

Irving's Inn
East Orange

Pier's
Elizabeth

Wonderbar
Gloversburg

Clovesburg
Casino Cafe

Glovesburg Heights
Nicholson Tavern

Haddonfield
Murray's Inn

Smart Spot
Hainesport

Hilltop Inn
Kearnsburg

Beachway-Rhumba Club
Lake Hiawatha

Louie's
Laurel Springs

Linderoed Grille
Long Branch

Plantation Club
West End Casino

Maple Shade
Savoy Musical Bar

Mercherville
Casa Blanca

Holloway's
Rustle Tavern

Newark
Blue Mirror

Blue Moon
Dubonnet

Par Hills
Flagship

44 Club
Hour Glass

Louie's Lounge
The Melrose

Moque Crystal Ballroom
Pat & John's Club

Piccadilly
Recreation Center

Robert Trust Hotel
Rosedale

Rose Room
Silver Ball

The Training Table
Traymore Hotel

(Continued on page 328)

EVERYONE
COMES
TO HEAR . . .

Fulton

ALEXANDER'S BAND

A
FINEST
HIT!

FINEST
ENTERTAIN-
ING AND
DANCING
ENSEMBLE
IN THE
COUNTRY

ALWAYS
A
HOLD-OVER

direction: L. N. FLECKLES-HYMAN SCHALLMANN
REGINALD VOORHEES AGENCY
32 WEST RANDOLPH ST., CHICAGO

BOB PERKINS THE SAX-O-MANIAC and His SWING QUARTET



BOB PERKINS, Sax EARL HYDE, Drums
GEORGE DAWSON, Guitar
EVERETTE MCCRARY, Bass

Something Different in Show and Swing
Currently at WYOMING SHOW BAR, Detroit

Management

PHIL SHELLEY AGENCY

64 E. Lake St. Chicago, ILL.

LEADING COCKTAIL LOUNGES

Continued from page 327

Twin Keys
Zips
North Arlington
Malone's Cocktail Lounge
Orley
Surf Club
Pasieco
Billie's Blue Room
Diamond Mirror
Paterson
Alphap
Colonial Inn
Elwood Club
Garden Cocktail Lounge
Hawaiian Paradise
Picadilly
Sandy's Cafe
58 Club
Pensacola
Brown's Log Cabin
Neil Delgan's
Weber's Hofbrau
Perth Amboy
Imperial Room
Pleasantville
Turkey Ranch
Point Pleasant
Jenkinson's Pavilion
Rhineland
Blue Ribbon Inn
Sea Isle City
Croneckers
Seaside Heights
Whatterbox
South Merchantville
Red Fox Tavern
Rock & Roll Inn
Trenton
Caesar's Cafe
Hillebrent Hotel
Jack & Don's
Murrin Bar of Hotel Penn
Murphy's Night Club
Peguen Inn
Rudy's Grille
Union
Flagship Lounge
Waterford
The Cat & Fiddle Inn
West Collinswood
Cush & Oran
West Orange
Morocco Lounge
Pat's Cabin
Wildwood
Barclay's
Biltmore Hotel
Congress Hall Hotel
Chateau Monterey
Inlet Cafe
Martini
Rainbow Cafe
Surf Room
Werner's Cafe
NEW MEXICO
Albuquerque
Alvarado Hotel
Blue Ribbon
Casa Manana
El Fidel Hotel
Francisco Hotel
Hilton Hotel
Rendezvous Night Club
Carlsbad
The Lobby
Clovis
Cory's Hotel
 Gallup
American Bar
El Rancho Hotel
Monte Carlo Night Club
Silver Moon Club
Las Cruces
The Gateway Club
The Oasis
 Mesilla
El Patio
NEW YORK
Albany
De Witt Clinton Hotel
New Kenners Hotel
Ten Eyck Hotel
Town House
Alfred
Alfred University
Ardley
Woodland Lake Tavern
Binghamton
Ardington Hotel
Community Coffee Shop
Oasis Club
Brighton Beach
Café
Brooklyn
Blue Mirror

Bossert Hotel
Enduro Night Club
Miami
Oetjen's Restaurant
Park Terrace
Prendergast's
St. George Hotel
Three Ducks
Towers Hotel
Tropical Isle
Buffalo
Anchor Bar
Buffalo Athletic Club
Buffalo Hotel
Buffalo C. C.
Cassanova Club
Chez Ami
Cocktail Lounge
Havana Casino
McVeen's Cocktail Lounge
Oloha Club
Park Lane
Roanoke Hotel
Royal Arms
White Schmidt's Nite Club
Statler Hotel
Stuyvesant Hotel
Terrace Room
Clayton
Clayton Casino
Cohoes
Dinty's Terrace Gardens
Coney Island
Atlantic Club
The Atlantic
Blue Bird Casino
Stable
Corona
Canary Cage
Carnation Terrace
De Kalb
Enduro
Elmhurst
Boulevard
Elmira
Hollywood Club
Langwell Hotel
Mark Twain Hotel
Endicott
Moose Club
Fishing
Holiday Inn
Forrest Hills
Carlton Terrace
Frankfort
Billie's Hotel
Glendale
Glendale Manor Roof
Greenwich Village
El Chico Club
Jackson Heights
Orchid Restaurant
Jamestown
Jamestown Hotel
Samuels Hotel
Kiamoch Lake
New Concord Hotel
Kingston
The Barn
Governor Clinton Hotel
Lake Placid
Macy Hotel
Larchmont
Larchmont Shore Club
Leicester
Casino
Little Falls
Green Cable Grill
Long Island
Carlton Terrace
Silver Palms
Manassas
Manassas
Beach Point Club
Middletown
Edwards Hotel
Montauk Point
The Island Club
New York City
Alamarc
Ambassador Hotel
American Hotel
Aqua Rest Lounge
Antor Hotel
Barclay's
Beacon Hotel
Belmont Plaza Hotel
Belvedere Hotel
Brevoort Hotel
Cafe Society Downtown
Carlyle Hotel
Cassino Ruse
Castlehorn Restaurant
Child's Cafe
Circus Bar
Claremont Inn
Clony Club

Commodore Hotel
Copahebn Restaurant
Jack Dempsey's Bar
Diamond Horseshoe
Dixie Hotel
Don Julio's
Downbeat
Edison Hotel
18 Club
El Morocco
Elyse Hotel
Empire Hotel
Evers House
Fairfax Hotel
Famous Door
Fifth Avenue Hotel
51 Night Club
Forrest Hotel
Gannock Cocktail Lounge
Garden Patio
Gay '90s Club
George Washington Hotel
Governor Clinton
Great Northern Hotel
Greenwich Village Inn
Hickory House
Hurricane Night Club
Joe Terrace
Jimmy Kelly's
Kolly's Stable
Kenners Hall Hotel
La Casablanca Night Club
La Conga Lounge
La Marquise Lounge
La Martinique
Latin Quarter
Latino Cafe
Laurel House
Leon & Eldon's
Le Ruban Bleu Club
Lexington Hotel
Lincoln Hotel
Lombardy Hotel
Loulou Restaurant
Loyale Cafe
Lum Pong's
Madison Hotel
Manhattan Center
Martin Night Club
Martin's Cafe
Maxine's Cocktail Lounge
Mayflower Hotel
McAlpin Hotel
Metropole Cafe
Mon Paris Restaurant
Monte Carlo Club
Murrin's Restaurant
Music Bar
Music Box
Old Rounman Restaurant
One Fifth Avenue
Onyx Club
Paris Qui Chante
Park Central Hotel
Pennsylvania Hotel
Penthouse Club
Piccadilly Hotel
Pierre Hotel
Plantation Room
Plaza Hotel
Radio Frank's
Rainbow Room
Regis Hotel
Ringside Bar
Riobamba Night Club
Ritz Carlton Hotel
Roger Smith Hotel
Rogers' Corner
St. Regis Hotel
Rosevelt Hotel
Ronald's Paradise
Savoy Plaza Hotel
Sawdust Trail Night Club
Shelton Hotel
Sheraton Hotel
Sherry Netherlands Hotel
Stork Club
The Spot
Swing Club
Taft Hotel
Touville Cafe
Three Ducks
Vanderbilt Hotel
Victoria Hotel
Vienna Cafe
Village Nut Club
Village Vanguard
Waldorf-Astoria
Warwick Hotel
Weylin Hotel
Wivel's
Zanzibar Club
Zebra Club
Niagara Falls
New Imperial Hotel
Oceanside
Bonnie Restaurant
Pelham
Post Lodge
Queens
Queens Terrace
Rochester
De Leo's Lounge
Odenbach Hotel
Pascok Room
Powers Hotel
Sagore Hotel

Seneca Hotel
Times Square Supper Club
Rye
Playland Casino
Westchester C. C.
Saratoga
Newman's Lake House
Saratoga Springs
Gleason Putnam Hotel
Ritely's Lake House
Saville
Kolly's Tavern
Schenectady
Esquire Club
Mohawk Hotel
Music Bar
Van Curler Hotel
Sheepshead Bay
McGinnis Restaurant
Staten Island
Melody Club
Miami Club
Pete & Don's Night Club
Sunnyside
Sunnyside Horseshoe Bar
Sunnyside Rest
Syracuse
Brown Jug Restaurant
Carnegie Club
Greenwich Village
Myers Brass Hall
Onondaga Hotel
Syracuse Hotel
Troy
Crystal Bar
Lenox Restaurant
Troy Hotel
Ulster
Belvedere Grill
Burke's Log Cabin
Capitol Cocktail Lounge
Kirk Grill
Lewis House
Marline Room
Martin Hotel
Tony Jay's
Waraw
Watkins Hotel
Watertown
Grill Room
Williamstown
Glen Park Casino
Williamsburg
Glen Park Casino
Woodside
Little Czechoslovakia Restaurant
22 Club
NORTH CAROLINA
Charlotte
Charles Hotel
Durham
Harvey's Cafeteria
Washington Duke Hotel
Fayetteville
Andy's Supper Club
Greensboro
Gfneyr Hotel
Pinhurst
Carroll Hotel
Wilmington
Plantation Club
Wilson
Cottillon Club
NORTH DAKOTA
Bismarck
The Prime Garden
Primo Hotel
Fargo
Gene's Lounge
Todd's Cocktail Lounge
Waldorf Lounge
Grand Forks
115 Night Club
OHIO
Akron
Backstage Bar
Continental Grove
Famous Bar
Terrace Room
Austerdam
Village Inn
 Canton
Beldon Hotel
Onesta Hotel
Cheviot
Sech's Hofbrau
Cincinnati
Alma Hotel
Barn
Gibson Hotel
Hanger
King's Tavern

Netherland Plaza Hotel
Sinton Hotel
Cleveland
Alpine Village
Birn's Cocktail Lounge
Blue Grass Club
Bolton House
Calvert's Lounge
Calvin Club
Carter Hotel
Chin's Victory Room
Cleveland Hotel
Cosh Shed
Eddie Steven's Club
El Dorado Night Club
Fonway Hall Hotel
Friedrich's Cafe
Greenwich Cafe
Grosse's Restaurant
Hollywood Hotel
Huntington C. C.
Lindsay's Sky Bar
Main Street Cafe
Mexican Bar
Monaco's
Musical Bar
Normandy Room
Pierkowsky Lounge
The Showboat
Society Bar & Lounge
Stader Hotel
Theatrical Lounge
8700 Club
Vogue Room
Zanzibar
Columbus
Port Hayes Hotel
Jonian Room
Jal-Lal
Neil House
Seneca Hotel
Dayton
Dayton Biltmore Hotel
French Village
Gibson Hotel
Lord Lansdowne Lounge
Merry-Ground Club
Miami Hotel
Swing Club
Van Cleve Hotel
Findlay
Green Mill Garden
Fremont
Bulbow Gardens
Gates Mills
Chagrin Valley Hunt Club
Grand
Blue Crystal
Lancaster
Lancaster Hotel
Masary
Gray World Tavern
Price Hill
Brunes Village Barn
Springfield
Bancroft Hotel
Terrace Gardens
Steuensville
The Tavern
Toledo
Cocanut Grove
Commodore Perry Hotel
Hillcrest Hotel
Harem Room
Lambert's Cocktail Lounge
Toledo Club
Youngstown
Mansion
Pick Ohio Hotel
Rendezvous Villa
OKLAHOMA
Oklahoma City
Black Hotel
Blossom Heath
Oklahoma Club
Rainbow Room
Springlake
Ponca City
Lido Club
Tulsa
Casa Del
The Flame
Mayo Hotel
Mouma Club
Southern Hills
Tulsa Club
OREGON
Portland
Cloud Room
McElroy's
New Yorker Club
Page-Page Club
PENNSYLVANIA
Allentown
Carlson Grille
Clordon Lounge
(Continued on page 329)



The Billboard MUSIC YEAR BOOK

SIXTH ANNUAL EDITION

Section 7. AMERICAN FOLK MUSIC



featuring

- FOLK AIRSHOWS HOLD AND BUILD AUDIENCES
- MOUNTAIN MUSIC TAKES OVER IN THE JUKES
- FANTASTIC GROSSES ARE ROUTINE WITH FOLKSHOWS
- HOW CITY DEALERS CASH IN ON HILL-BILLY RECORDS

lists

- FOLK ARTISTS ON COMMERCIAL AIRSHOWS
- LEADING FOLK RECORDS '43 THRU '44



Every
SATURDAY
9:30
TO
10:00
P.M. CWT
WSM-NBC
COAST
TO
COAST

*I'M GOIN' BACK TO
THE WAGON BOYS,
THESE SHOES
ARE KILLIN'
ME!*

Duke *of Paducah*

(WHITEY FORD)

still grinding away on the

WSM-NBC

GRAND OLE OPRY

Thanks to

TOM LUCKENBILL and WILLIAM ESTY & CO.
under whose direction I am now broadcasting coast to coast for

PRINCE ALBERT SMOKING TOBACCO

**PERSONAL RADIO
REPRESENTATIVE**

WM. ELLSWORTH

**75 East Wacker Drive
CHICAGO, ILL.**

★

**GRAND
OLE OPRY
JAMBOREES**

J. L. FRANK

WSM

NASHVILLE 3, TENN.

ON THE AIR FOR 19 YEARS...

"GRAND OLE OPRY"



SPONSORED BY
R. J. REYNOLDS
TOBACCO COMPANY

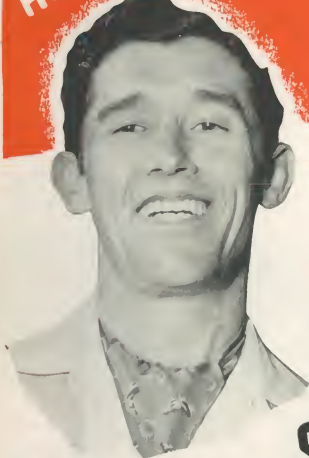
FOR PRINCE ALBERT SMOKING TOBACCO

WSM—NBC—EVERY SATURDAY NIGHT, 10:30 P.M., EWT

WILLIAM ESTY AND COMPANY
ADVERTISING

NEW YORK — HOLLYWOOD

HOWDY NEIGHBORS



AKROY ACUFF

and his

SMOKY MOUNTAIN

Boys and Girls

✓ on Okeh RECORDS
Current Top Hits

I'll Forgive You But I Can't Forget	Okeh 6723
Write Me, Sweetheart	Okeh 6723
Be Harvest With Me	Okeh 5183
Beautiful Brown Eyes	Okeh 5095
Beneath That Lonely Moond	Okeh 5095
Clay	Okeh 5095
Blue Eyed Darling	Okeh 6704
Come Back, Little Pal	Okeh 6605
I'll Be Good	Okeh 4486
Fire Ball Man	Okeh 4252
Freight Train Blues	Okeh 4374
Great Speckle Bird No. 2	Okeh 6704
I'll Reap My Harvest in Heaven	Okeh 5183
Liding on the Mountain, Baby	Okeh 6693
Mine	Okeh 5038
Low and Lomely	Okeh 4252
My Mountain Home, Sweet Home	Okeh 6693
Night Train to Memphis	Okeh 6716
Not a Word From Home	Okeh 5956
Precious Jewel, The	Okeh 6716
Prodigal Son, The	Okeh 4376
Steel Guitar Blues	Okeh 5638
Steel Guitar Chimes	Okeh 4374
Streamlined Cannon Ball, The	Okeh 4486
Tall Mother I'll Be There	Okeh 5587
Wabash Cannon Ball	Okeh 5587
When I Lay My Burden Down	Okeh 6228
Will the Circle Be Unbroken	Okeh 6688
Worried Mind	
Wreck on the Highway	

On the Air Every SATURDAY

**WSM
GRAND
OLE OPRY**

TOP FOLK PROGRAM

for

PRINCE ALBERT SMOKING TOBACCO
NBC COAST-TO-COAST FULL NETWORK

9:30-10:00 P.M. CWT
DEAN R. UPSON, Producer
LOUIE BUCK, Announcer

★ Featured Exclusively in **REPUBLIC PICTURES**



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Publishing the outstanding folk songs and popular hits of America

Bob Atcher's HOME FOLKS FAVORITES

PRICE
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Roy Acuff's W.S.M. GRAND OLE OPRY



Song Favorites

Roy Acuff

SPECIAL
W.S.M.
EDITION



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MILNE MUSIC PUBLISHERS
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**THE
TEXAS TROUBADOUR**

Writer and Singer of Old Time Ballads



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REPUBLIC PICTURES	} —SCREEN
MUSIC MACHINE OPERATORS AND DECCA RECORDS	} —RECORDINGS
INDOOR AND OUTDOOR TALENT BUYERS	} —PERSONAL APPEARANCES

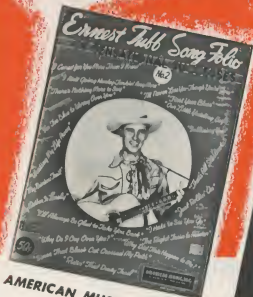
and millions of

RADIO—FILM—RECORD—AUDIENCE FANS

Writer of such song hits as "Walking the Floor Over You," "Try Me One More Time," "Soldier's Last Letter" and many others.

T Ernest **TUBB**

OF THE NATION!.. SCREEN RECORDS



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Star of the REPUBLIC Picture

"JAMBOREE"

and

Heard Every Saturday Night
on the

WSM

GRAND OLE OPRY

NASHVILLE, TENN.



GEORGE D. HAY (The Solemn Old Judge Master of Ceremonies) — LOUIE BUCK Announcer

ON DECCA RECORDS

J. L. FRANK Personal Representative, Radio Station WSM, Nashville 3, Tenn.

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TOP RADIO &

J. L. FRANK presents

Pee Wee King and his Golden West Cowboys



on the air

★ EVERY SATURDAY
9:00-9:30 P.M. CWT

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★ GRAND
★ OLE OPRY

for

ROYAL CROWN COLA™

and featured in

GENE AUTRY PICTURES

★ LOUIE BUCK
Announcer

AMERICAN FOLK MUSIC AND NOVEL-
TIES PRESENTED IN THE ORIGINAL
AND TRUE AMERICAN FLAVOR BY
THESE RADIO AND MOVIE STARS

Curly Fox and
RADIO'S MOST FAMOUS FIDDLER
Texas Ruby
ORIGINAL YODELING COWGIRL

NASHVILLE 3, TENNESSEE

EDDY ARNOLD

and his TENNESSEE PLOWBOYS

CURRENTLY ON THE AIR

SINGING AND PLAYING FOLK SONG HITS
WITH THE

WSM

GRAND OLE OPRY

and playing

Personal

Appearances

Throughout

the

South



RCA-VICTOR and
BLUEBIRD Recording Artist

"Mommy, Please Stay Home With Me"

"My Star of Blue Has Turned to Gold"

"Waiting for a Letter"

"All That's Left for Me Is the Neck"

"Gallivantin' Woman"

... and scores of other beautiful ballads and sensational songs

SURE FIRE FOR JAMBOREES, FAIRS
AND OPEN AIR DATES



WSM

NASHVILLE, TENNESSEE

50,000 WATTS — CLEAR CHANNEL — 650 ON YOUR DIAL

*Current
Songs*



HOWDY!!
I'M S'PROUD
T'BE HERE!

Minnie Pearl

(That's My Name)

THE GIRL REPORTER FROM THE GRINDER'S SWITCH GAZETTE
AND FEATURED COMEDIENNE OF THE

WSM-NBC GRAND OLE OPRY

EVERY SATURDAY

COAST-TO-COAST

129 STATIONS

FOR PRINCE ALBERT SMOKING TOBACCO—9:30-10:00 P.M. CWT

Just completing a successful summer season with the JAMUP and HONEY
Number One Mobile Unit of the Opry touring Southern cities under canvas.

Playing Jamborees, State Fairs, Theatres and Auditoriums—packing them in—
and stopping shows with clock-like regularity!

★ *Booking*

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NASHVILLE 3, TENN.

J. L. FRANK—PERSONAL REPRESENTATIVE

Toured 38 States, Panama and Guatamala with Grand Ole Opry-
Camel Caravan Unit, entertaining more than 150,000 men in service.





THE SOUTH'S FAVORITE SINGERS AND ENTERTAINERS

THE JOHN DANIEL QUARTET

FEATURED DAILY ON

WSM

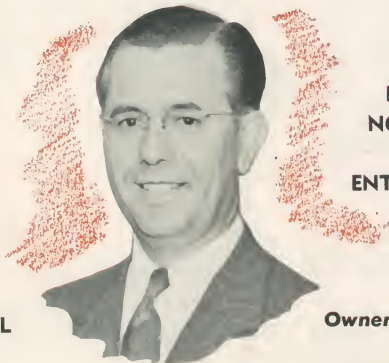
NASHVILLE, TENNESSEE



FOLK,
SACRED and
OLD-TIME
BALLADS



POP SONGS,
NOVELTIES and
VARIETY
ENTERTAINMENT



JOHN DANIEL

Owner and Manager

This quartet has appeared in many States at fairs, picnics and in municipal auditoriums, entertaining in their own inimitable way,

SOME OUTSTANDING NUMBERS
MADE POPULAR BY JOHN DANIEL
AND THE QUARTET

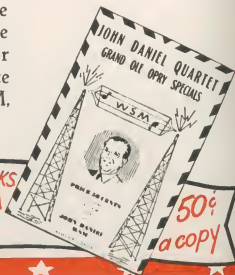
"I've Found a Hiding Place"
"On the Jericho Road"
"Jesus, Hold My Hand"

"I'll Meet You in the Morn-
ing"
"The Sweetest Song I Know"

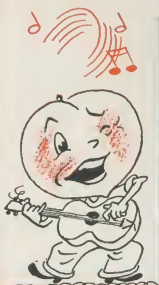
"I'm Sending You Red Roses"
—and many others too numerous
to mention.

John Daniel and his Quartet are in great demand throughout the nation. For details—write, wire or telephone WSM's Artists' Service Bureau or John Daniel at WSM, Nashville 3, Tennessee.

ORDER ONE OF THESE SONGBOOKS
NOW
76 of John Daniel Quartet's
most popular songs and a
collection of poems.



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The WSM GRAND OLE OPRY *brings you*
Curly Williams
AND HIS
GEORGIA PEACH PICKERS

ONE OF THE HOTTEST HILLBILLY COMBOS IN THE BUSINESS

on the air

WSM-NBC—PURINA GRAND OLE OPRY

Every Saturday—6:30-7 P.M. and 8-8:30 P.M. CWT

WSM—ROYAL CROWN COLA GRAND OLE OPRY

Every Saturday—9-9:30 P.M. CWT

and

frequently guest starred on the PRINCE ALBERT GRAND OLE OPRY, Coast-to-Coast OVER 129 NBC STATIONS.

Also playing State fairs, jamborees, theatres, auditoriums, open air dates and dances.

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FOLK MUSIC TAKES HOLD IN THE JUKEBOX

Folk music disks have been the answer to the prayers of the harassed juke-box operator unable to get enough current pops to supply his current holes in locations that never before have listened to the plaint of the puncher or the moan of the mountain man. Gene Autry, Al Dexter and all the greater and less lights of the folk music world have begun to come into their own in the jukebox, not only in restricted localities or on an occasional basis, but thruout the entire nation.

Juke operators introducing folk records for the first time discover a ready-made following for Roy Acuff and the team of Fats Belle and Scotty, to mention artists heard from Coast-to-Coast on the networks, and also Interest in Smiley Burnett, Patsy Montana and others who have grown to popularity thru the records.

End Artist
Has His Fans

Interesting in the over-all consideration of the popularity of folk music is the fact that while each star or group will have a following of devoted fans, there are no overwhelmingly outstanding artists, but rather dozens and dozens of folk music makers whose records pull play after play. The Kunkinohlers disks lie alongside the Kinkaidollers in the jukebox, Al Dexter, Ernest Tubb and Ted Daffan, to pick three at random, draw steady pay, and in the territory more readily won over to folk music, it seems to make little difference to the majority of nickel pushers whether there are records by each, or if the box has only the platters of one singer.

Important, also, to the juke operator is the fact that folk records, like folk singers, do not climb to high peaks, and then fall out of public favor, but rather go on and on year in

and year out. Personal appearances, fan clubs and other devices used to hypno interest in stars of the music world, work effectively for the folk artist, but in almost every case after a build-up the interest remains at the higher level, not falling off as is the case with a pop tune, or artist. Individuals have their rabid fans, but taking the situation by and large, the juke players interest is more general than specific, particularly in the sections where folk music is just beginning to become firmly established.

The same is true of folk tunes—the steady play week after week, month after month, rather than a mad rush to the top of the list. Since Pistol Pickers' Mamma swept the country there have been many high play folk disks, but none that can be said to tower above the others—there are dozens in the profit-plus class for the juke operator instead of only one or two.

Quick With
War Workers

Operators in manufacturing centers like Detroit, Akron, St. Louis and Cleveland, say the influx of workers has built juke play for folk music, but study of the situation seems to show

that after the workers begin to trickle back to the plains and mountains as shifts in war production come, the folk record play continues on.

Juke Ops Learn
How To Pick Hits

Juke operators have had to learn how to get the most out of folk records, chiefly by accepting the theory that the register is the answer—the customer is right. In Detroit, for example, experience has shown that *You Are My Sunshine* has a play from customers who have never heard of composer Governor Jimmie Davis of Louisiana, while a block away,

in another location folk music records collect dust, and in a still different spot, fans can tell the life history of every platter performer from composer Zeke Manners of Pennsylvania, Polka, and Elton Britt's top selling *There's a Star-Spangled Banner* waving somewhere to Buddy Johnson's *When My Man Comes Home*.

The juke ops' answer is to put the records in, if they get a play, leave them there and get more, and if the customers in the location seem inclined to give the folk tunes the go-by, take 'em out and wait a while—taste may change.

In communities with a race record fan list at times hillbilly records clock high, but as a rule the neighborhoods that chose race disks are not as likely to go for the mountain men. A cleavage between hot jazz and plains music is also frequently seen. *Cherry Red Blues* as done by Cootie Williams gets a folk play, but Coleman Hawkins' best (which is pretty good too), leaves the folk fans cold.

BIG CITY JUKE TAKE
PLENTY FOLK DISKS

At least half the locations in Detroit find it profitable to include folk records in the jukebox, nearly 70 per cent of those in St. Louis and its companion manufacturing city of East St. Louis across the river, are folk music minded spots, and over 30 per cent of locations in greater New York and the native music world using. Popularity continues steady in the South with increases being clocked in every other section. On the Pacific Coast the migration of many plains people to war plants and the popularity of cowboy bands at local dance spots has brought steadily increasing juke play.

Hillbilly disks are more popular today than ever before. It's a steadily increasing trend and juke juke ops are running up the profits by joining the parade.



"Swing your partner" the modern way as the juke takes over the work of the fiddler and guitar box man.

FANTASTIC

RENFRO VALLEY, a tiny hamlet deep in Kentucky's blue hills 60 miles from Lexington on U. S. Highway 26, is two and a half miles from any railroad station, yet the paid attendance at the *Renfro Valley Barn Dance* averages around 5,000 every Saturday night, and sometimes goes as high as 10,000.

Foreman Phillips' County Barn Dance at Venice Pier, California, plays to as high as 22,000 paid admissions on Friday, Saturday and Sunday week-ends and has an all-time one-day high of 11,130 paid admissions, at \$1.20 per.

The *Lulu Belle* and *Scotty Wiles* unit drew \$9,700 in one day into the box office at the Minot, N. D., fair last month. At the Jamestown, N. D., fair the gross for one day was \$4,800, and at Bottineau, N. D., \$3,800.

Radio Programs

Key To Fame

These figures sound fantastic, but they are everyday routine with folkshows in many parts of the country. Units playing little towns nobody ever heard of roll up grosses that eclipse anything done by the expensive legit shows playing the big cities.

Without exception the people in these folkshow units have won their fame and popularity chiefly thru radio, and it is their radio programs that keep them in the top brackets and create a demand for their recordings, their motion pictures and personal appearances.

The popularity of hillbilly entertainers had its inception some years before radio came into general use, but in those days there was no opportunity to reach the tremendous audiences provided by radio and it was only a modicum of the public that became familiar with folk music thru traveling entertainers. Many of the time med showmen and pitch-

men used guitar players and singers of folk songs to attract and hold their tips. Leon and Frank Weaver, from down in the Ozarks, started out as pitchmen, presenting banjo and guitar playing and hillbilly songs to attract customers. It was the heyday of vaudeville and the boys organized a unit known as Weaver Brothers and Elviry to play theaters. The net immediately caught on and as its fame grew the Weavers enlarged their group by adding various members of the Weaver clan and other boys from the Ozark country. Soon they were playing the big time and at one time or another have played every important theater in the States. Of late years they have devoted a great deal of time to pictures, always taking plenty of time out to go fishing down around Springfield, Mo., their home territory. They, more than anyone else, were responsible for the early popularity of hillbilly entertainment. It was not until some 12 or 14 years ago that the practice of booking folk artists from radio became general. Soon such units were being sought for fairs, parks, picnics and all sorts of outdoor affairs, as well as for appearances in auditoriums and theaters. The demand has continued to grow, hyped by clever promotion, until today it has reached terrific proportions.

A little over two years ago Foreman Phillips took over the old Venice ballroom on Venice Pier, California. Dark for three and a half years, it was considered a white elephant. Phillips opened it on June 26, 1942, with the *Los Angeles County Barn Dance* and played to a paid attendance of more than 4,900. Since then he has operated the place for week-end dancing—Friday, Saturday and Sunday, with Western and hillbilly bands, and has averaged over 7,500 paid attendance, with some week-ends running to 22,000. He charges



Rain can't stop 'em when they want to see and hear the "Grand Ole Opry." This picture, showing part of the line-up for WSM's Saturday night folkshow in Nashville, was taken during a thundershower.



"Sunsets Valley Barn Dance," which originates at KSTP, Minneapolis-St. Paul, is in constant demand for fairs, civic and municipal celebrations and consistently draws record crowds. Here is a part of the mob which the barn dance attracted at the Anoka (Minn.) County Fair.



Here's the way they flock to Foreman Phillips' "County Barn Dance" at Venice Pier Ballroom on Venice Pier, California. Phillips took over spot and made it a sensational success with such folk artists as Roy Acuff, Bob Wills, Ted Daffan, Happy Perryman and Al Dexter.

GROSSES WITH FOLKSHOWS

Take a gander at these grosses and get ready to gasp. It's all a routine for folkshows.

By Nat Green

is cents for Friday and Sunday nights and \$1.20 for Saturdays. All-time high for one day, as previously mentioned, was 11,180 paid admissions when Roy Acuff and his Smoky Mountain Boys appeared last April. Bob Wills' one-night high was 8,600. At the present time Phillips is operating three county barn dances; No. 1 at Venice Pier with Ted Daffan and his Texas; No. 2 at Culver City with Happy Ferryman and his Happy-Go-Lucky Mountaineers, and No. 3 at Baldwin Park with Al Dexter, of Pistol Pecos' Mama fame. The three units are playing to 25,000 people each week-end.

Two Tent Shows Average 50¢ Per Week

For years John Lair, an authority on American folk music, and his Renfro Valley group were heard on WLS, WLW and other stations and for the last four years have been heard over WIAS, Louisville. They have broken attendance records in scores of West Virginia, Kentucky, Indiana and the South, and hold the record at the Ohio and Kentucky State fairs. This year they have two tent shows on the road and each unit is averaging around \$5,000 a week playing mostly small towns.

Renfro Grossed \$5,500 In One Day

About four years ago Lair took his Renfro Valley Barn Dance to Renfro Valley, down among the Eastern Kentucky hills far off the beaten path, but in spite of restricted travel his admirers attend the Saturday night broadcasts by thousands. Says Lair: "We have had heavy attendance ever since we came to Renfro Valley around four years ago. During 1942 we showed to more than 10,000 paid admissions on three different Saturday nights and averaged around 5,000 each Saturday night during the year. Since our barn will accommodate only 1,000 people we found it necessary to give many shows each Saturday afternoon and night. When peak crowds hit here we often start around two o'clock on Saturday afternoon and run continuous shows until after daylight Sunday morning. Many people get discouraged and leave, but, on the other hand, many of them, including women with small children, stay in line most of the night to get in. People have visited the Renfro Valley Barn from every State in the union. We have had 16 different groups or parties from Texas in one year. On one night we had visitors from 18 States and

three Canadian provinces."

Biggest one-day gross for the Renfro Valley Barn Dance on personal appearances, with no visiting acts added, was a \$5,500 matinee and night show at Murat Temple, Indianapolis, and a \$4,000 gross in a Dayton, Ohio, auditorium.

Hot Shots Commune Between East and West

The WSB Barn Dance, handled by Chick Kimball, director of the WSB Artists Bureau, Atlanta, has no large cities to play, but throughout Georgia it packs auditoriums and theaters consistently. Here are some figures on Georgia towns played: Columbus, \$1,644.55; another Columbus date, \$1,877.10; Cartersville, \$1,722.25; Dalton, \$1,838.35; Marietta, \$1,447. In three Georgia towns of 1,000 or less the grosses were: Cumming, \$986; Porterdale, \$1,037; Winder, \$1,050. "I might add," says Kimball, "there's not a theater in Georgia where we've played that we haven't broken the house record, both in attendance and gross, and usually the record was set by Gene Wynn and the Wind." The Hoosier Hot Shots, who have been a fixture at WLS, Chicago, for years, make most of their personal appearances in Pennsylvania and adjoining States because the Jolly Joyce

Agency in Philadelphia keeps most of their spare time booked. They make their jumps by plane, hurrying East after their Saturday National Barn Dance broadcasts and returning to Chicago Tuesday to prepare their next barn dance show. At a recent one-day engagement at Brendel's Manor Park, near Philadelphia, their gross was \$4,800, and at Sleepy Hollow, Pennsylvania, Pa., \$4,400. In addition the boys sell their books and pictures after the show, picking up sizeable additional revenue. "We used to think it beneath our dignity to sell books and pictures," says Gabe Ward, business manager of the Hot Shots, "but the people were constantly asking for them, so now the sale is a regular part of our routine."

Popularity Grows In Hearts of Millions

Roy Acuff, popular everywhere but especially so in the South, Southeast and Southwest, plays to packed houses in auditoriums seating upward of 5,000. "In the territory mentioned," says Bob Sherry of WSM, Nashville, "there are no names with more drawing power than Roy Acuff, Bill Monroe, Jambup and Honey, Zeke Clements and Uncle Dave Macon, the headliners of the Grand Ole Opry." Patsy Montana, playing for the WLS

Artists Bureau, has a tremendous following all thru the Midwest and packs 'em in everywhere. Last month at the Taylorville, Ill., fair she grossed \$1,800 for one day, and at Farmer City, Ill., the two-day gross, in the rain, was over \$9,000. At the moment no figures are available on Bill Boyd's personal appearances, but he and his Cowboy Ramblers have a terrific draw thru the Southwest and West.

The WOW Famous Hoosier Hop, in addition to drawing from 3,000 to 4,000 to every Saturday night broadcast, have done exceptionally well on personal appearances in Indiana towns. Paid attendance figures on some of their recent appearances in Indiana include Decatur, 2,300 paid admissions; Huntington, 2,150; Garret, 2,100; Kendallville, 2,230; Lagrange, 5,000; and Angola, 10,000. Admission charge is 60 cents.

If space were available figures on scores of other artists and units whose grosses are phenomenal could be quoted, but the foregoing gives some idea of the immense drawing power of folkshows. Their popularity, fed by the radio, recordings and pictures, continues to grow and has earned a permanent place in the hearts of millions of people.



Scenery and stagehands are the least of folkshow worries, as this typical example indicates. A platform, some bales of hay and a couple of mikes are all that is needed. Often the platform is dispensed with. Picture shows the "Beane County Jamboree" from WLW, Cincinnati, playing to thousands of people in a fairground auditorium. The only problem connected with booking this outfit is to determine which offers from which fairs to accept and how to gracefully turn down the larger number of fairs whose dates can't be filled.

ZOOMING YOUR WAY

HIS GROSSES ARE

BOB

AND HIS TEXAS



LAURA LEE
The Yodeling Cowgirl



TOMMY DUNCAN
The Romantic Balladier

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WILLS

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PATSY MONTANA (Rose)
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75 transcriptions.

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—Can always be relied
upon to steal the show.



ON SALE SOON
At all leading music
stores
PATSY MONTANA'S
latest song folio
ASK FOR IT



Do they like folkshows? Just look at those laughing faces and you have the answer! Picture shows small portion of the audience at the "Sunset Valley Barn Dance," KSTP, Minneapolis-St. Paul.

FOLK AIR SHOWS HOLD AND BUILD AUDIENCES

The "secret" of how folk airshows build those hefty Hoopers is revealed here. The folk music makers transmit a genuine, sincere neighborly feeling to their listeners that makes 'em friends rather than fans

By Nat Green

AS THE folks in a long line up in front of the auditorium where the *National Barn Dance* was showing jostled and chatted in friendly fashion, waiting for the doors to open, several of the barn dance "gangs" passed on their way backstage.

Excitedly a girl in the line shouted: "There's Arkie, Hello, Arkie!" The Arkansas wood-chopper turned, grinned and waved to the crowd as everyone craned to see him.

"Lulu Belle's a little late tonight," someone remarked. "Probably had to put the kids to bed," said another. Her companion smiled. "Yes," she said, "Lulu Belle and Scotty think the world and all of Linda Lou and Stephen."

There you have the answer to how folk air shows hold and build audiences. They make friends of 'em, friends and neighbors! These artists from the prairies and the hills are friendly folks, and listeners are as familiar with the families of their favorite entertainers as if they were next door neighbors.

They can tell you that Curley Bradley's real name is Raymond Courtney, and Patsy Montana was Rubye Stevens before she married Paul Rose; that Roy Acuff was born in Maynardville, Tenn., in 1907; that Bonnie Blue Eyes and Smilin' Bob are Leola and Robert Owen Atcher from Harlan County, Kentucky, or that Bill Monroe, of the *Grand Ole Opry*, is a Kentucky boy, married to Carolyn Brown and has two children, Melissa, age 8, and James William, 3 going on 4.

The growth of folk air shows and the popularity of folk singers, Western, cowboy and

hillbilly entertainers is one of the marvels of radio. How many millions of people are numbered in the folk show listening audiences is anybody's guess. It has been estimated as high as 50,000,000. There are more than 500 folk programs on the air, on stations ranging from the tiny 100-watt WAOM, at Presque Isle, Me., to a score or more of powerful 50,000-watt stations and just about everything in between these extremes. Many of the programs reach only the territory immediately surrounding the stations, but they serve as proving grounds for new and lit-

tle known artists who, as they gain recognition, move on to bigger stations and eventually to the nets.

The hold which folk shows have on their audiences is tremendous. Showmanship and clever promotion play an important part in building their popularity, but the greatest single factor in building a show of lasting quality is the sincerity and genuineness of the artists. A synthetic cowboy or hillbilly is anathema to the average listener. As audiences are made up largely of people living on farms and in small towns, or who have come from

the rural districts, a phony is quickly spotted and is not likely to climb far because the producers of shows that have gained widest recognition are quick to detect the unfavorable reaction and try to steer clear of anything but the genuine article.

In the early days of radio when the range of all stations was extremely limited, it required a long time for an artist to establish a reputation. Today with some 500 stations blanketing the country and the more powerful ones covering almost unlimited territory, an artist's advancement is tremendously speeded up. Artists from the smaller stations are constantly moving up to the larger ones and as they become firmly established with listeners they find new fields opening to them. The desire of listeners to see their favorites in person has built a thriving business in personal appearances. Scouts for the recording companies grab off the more popular artists and find a lucrative mar-

(Continued on page 350)



Above: In the Milwaukee area, WISN's "Down By Herman's," featuring the wit and banter of Lahr and Johann and the little brass band, is a favorite of thousands.

Below: John Lahr, famed as a folk song authority, and the Coon Creek Girls—Violet Koehler and Lily May, Susan and Rosy Ledford. Heard over WHAS, Louisville, they are one of the most popular groups on the air.



get for their disks. Fan clubs boost their popularity. Song folios issued by music publishers in the folk tune field sell into the hundreds of thousands. "Family albums" issued by the stations are eagerly bought by fans who are interested in anything pertaining to their favorites. All of these bring the artist not only added popularity but also greatly increased revenue, and there's the opportunity for a chance in motion pictures, evidenced by the success of Gene Autry, Roy Rogers, the Hoosier Hot Shots, Max Terhune and scores of others. It's a sort of circle, but far from a vicious one. Radio builds the artist to popularity; records up it still more; song folios and personal appearances ditto—then the movies, which in turn build to still greater popularity in radio, records and personal appearances.

WSB, Atlanta, Claims To Have Started It All

Station WSB, Atlanta, claims to have had the first hillbilly show, but first to come into prominence was the Grand Ole Opry, started by George Dewey Hay, "The Solon Old Judge," on WSM, Nashville, in 1925. "Keep it close to the ground, boys!" Hay used to tell his "gang." "They've kept it that way and made it one of the top folk shows of the air. Opry artists are known far and wide. Roy Acuff, Tennessee mountain boy, has become famous the country over and his waxings have sold in the millions. Ernest Tubbs' recordings have been among the leaders. Eddie Arnold, Pee Wee King, Uncle Dave Macon, Minnie Pearl, Janup and Honey, Bill Monroe draw packed houses wherever they appear.

National Barn Dance Now In Twelfth Year

National Barn Dance, started in 1923 on WLS, Chicago, gave Gene Autry his big chance. Autry had gained a following during his three years on the Sears, Roebuck show, which was the forerunner of the national program. When the show was expanded to the network Autry's popularity skyrocketed and he went on to success in pictures. The roster of National Barn Dance artists thru the years is a roster of hillbilly hardons. Roy Rogers, Louie Massey and the Westerners, the Maple City Four, Lulu Belle and Scotty, John Lahr, Bradley Kincaid, the Hoosier Hot Shots and Max Terhune are just a few of the WLS'ers who have gained nationwide fame.

Bonnie County Jamboree, top folk show of WLW, Cincinnati, is another that is right up among the leaders. Like WLS, it has had most of the nation's

top folk artists on its roster at one time or another. Girls of the Golden West, Prairie Sweethearts, Rex Cross, Roy Starkey, Bradley Kincaid, and Sunny Sue and the Rangers are among its present stars.

Lead Folk Shows Click Big Two

Among folk shows not heard on the net, the Joss Barn Dance Frolic is one of the best known. After a season in Davenport during which it taxed the capacity of the 800-seat auditorium of the Palmer School of Chiropractic the program was moved to WJLD, Moline, in 1939, and expanded from a half hour to a three-hour show, sponsored in half-hour and 15-minute periods. From the 1,300-seat President Theater it was moved in 1935 to the Shrine Auditorium, whose 4,800 seats frequently have been inadequate to take care of the crowds. Show has an estimated listening audience of three million. Permanent cast has been expanded from 16 to 21, with guest stars added nearly every week. "The wide favor with which the Joss Barn Dance Frolic is received is attributed in large degree to the idea of giving the people what they really want to hear, rather than trying to make them like whatever stations happen to broadcast," says Woody Woods, of WJLD. "The depth and breadth of American people's affection for folk music cannot be approximated in anyone's mind. It is a vast and enduring and very real love for the music that was dear to their parents and their parents' parents before them."

New Folk Shows On the Air

A recent entrant into the field is the WSB Barn Dance, started in 1940 at WSB, Atlanta, under the direction of Chick Kimball, who still directs it. Show plays the 1,800-seat Branger Theater every Saturday, always to turnaways. Rate approximately two hours, with air show from 9 to 9:30. Promotion is solely air-plugging. "There have been no high-pressure publicity campaigns," says Frank Cason, of the station. "Just straight-shooting, plain hillbilly entertainment, and the audience has shown that's what they want. Show is strictly informal and pretty much a family job, all clean stuff backing up the standard invitation to 'bring along the young'uns.' It's tailored for men, dad and all the kids—and they all attend."

Milwaukee Indulgence

A different sort of program which falls in the category of folk shows is Down by Herman's, which has been on

WISN, Milwaukee, since 1935. "It is a participating variety program," says WISN's H. Ellis Satter, which in its nine years has become as much a Milwaukee institution aslager beer or Lake Michigan. Its informality, down-to-earth humor and entertaining music have made it one of Milwaukee's local programs and found it a place on a Coast-to-Coast CBS hook-up for two years.

About a year ago the famous Hoosier Hot took to the ether over WOWO, Fort Wayne, Ind., in a series of Saturday night shows. Three months later it was moved from the small studio in the 3,000-seat Shrine Theater as a paid show, played to packed houses and was so successful it's now on the Blue Network.

WJLD Show Pulls The Fan Mail

WJLD, Chicago, has built up a huge listening audience for its air-to-air two-hour Supper-time Frolic, a mixture of live and recorded programs using such popular entertainers as Earl and Harty, Sally and Billy, the Pickard Family, and Cousin Knay. While most of its talent is of the genuine, down-to-earth kind, its city-bred emcees have lacked the sincerity of the most-of-the-oll' variety. Nevertheless, its tremendous fan mail attests its popularity.

Barn Bonns Hit New York, Too

Folk shows such as those of KMOX and KWK, St. Louis; WRR, Dallas; WKRO, Cincinnati; KWRH, Shreveport; WOY, Sebehenady; KNFP, Shenandoah, Ia., and scores of others have tremendous followings. Newest contender in the big city field is the WOY Broodney Barn Dance, from WOY, New York City, is too young to estimate but its first show to a packed house, indicated that there are plenty of people in the city who enjoy the crude and entertainment indigenous to the rural districts.

Symphony Fans Linger, Too

John Rosenfield, critic of The Dallas Morning News, says of folk music: "The more unpretentious cowboy, hillbilly and croaker-barrel entertainers have an enormous following among the most cultured listeners—the steady NBC Symphony and Metropolitan Opera fans. In these programs they find the pure essence of folk music. From a purely esthetic standpoint we wouldn't trade the Cross Roads Party for a dozen sugary Hours of Charm or 12 Albums of Familiar Music." It is apparent that some millions of Americans heartily agree with him.



George Dewey Hay, the "Solon Old Judge," Roy Acuff, Bill Monroe, Jamup and Honey, Uncle Dave Mason and two-score other folk artists of the "Grand Ole Opry," WSM, Nashville, all set to give their thousands of fans two hours of good old rural rhythm and entertainment.

Still *BEST* in the MIDDLE WEST

WLW

Boone County Jamboree



Hank Penny



Plantation Boys



Lee Morgan
Penny Woodford



Johnson Twins



Little Jimmy



Happy Valley Girls



Roy Storkey



Grandpoppy Doolittle

Year after year, the WLW Boone County Jamboree continues to be the top attraction at fairs and in theatres throughout the Middle West. A fast-moving stage show with an all-star cast of rural radio favorites, the Jamboree holds all-time attendance records for many of the fairs and urban stages throughout eight states.

This year, new names, new faces, and new pack-'em-in acts have been added in anticipation of the biggest season since the Jamboree started. Hilarious Hank Penny and his Plantation Boys, Little Jimmy, the tiny singing cowboy, the beautiful Johnson Twins, and many other outstanding attractions now with the WLW troupe, will be big box-office in 1944-45.

And backing all this is WLW publicity, plus the daily air shows of most members of the Jamboree cast. Call, write, or wire Manager Bill McCluskey for dates.

WLW

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Exclusively



**THANKS A MILLION
TO THE MILLIONS**

Jimmie Davis

FOLK MUSIC FINDS ITS WAY TO THE CITY

City record retailers who once gave folk disks the go-by, now find sales soaring... and the upswing has only begun

FOR a long time, record sellers and buyers in the large metropolitan centers regarded the hillbilly and cowboy music on records as a measure of annoyance and irritation rather than as a source of sales and profits. Now, no longer confined to the hill districts and the tall-grass areas, this American folk music is increasingly winning new friends and influencing more people apart from those confined to the rural county lines. Today, the music of a "Texan Blue Yodeler" (Jesse Rogers) is just as likely to be heard emanating from a music box on Broadway as from some whistle-stop grange hall. For while most city folk may not have seen an in-the-flesh horse since the huckster capitulated to the super-market, they are now manifesting an almost enthusiastic preference for the American folk songs as expressed in the hillbilly and cowboy recordings.

This marked preference for the hillbilly and cowboy musical memories of the open spaces, as given added dimension on the spinning sides, has attached a new and highly significant importance to such record sales. For the number of music lovers crowding a record counter for Shostakovich or Sinatra, the city dealer has had as many calls for Elton Britt's *There's a Star-Spangled Banner Waving Somewhere*, Ted Daffan's *No Letter Today*, and the ubiquitous Al Dexter of *Pistol Packin' Mama* renews. Particularly in large cities where war industries flourish, or where the military population runs high, the recordings of a Red River Dave or a Carson Robinson move across the counter in the brisk manner of a Harry James or a Glenn Miller.

Country Music Takes City Fair

This favorable expression of city folk in favor of American folk music, once the emblem domain of the country count, is obviously a wartime manifestation. From the farms, the villages and the mountain sides, thousands migrated to the city industrial centers to engage in war work. Ever as

many gave up the pony and the grader to ride the basic ranges in a jeep. As a result, many of the city cliff-dwellers—both at the military reservations and at the assembly lines and shipyards—were brought close to the plain folk of the grass-roots. And to the plain folk music they have always loved.

As likely as not, live goes out the window now when a gang of gay servicemen move into a canten or a hospitality center. For the thronging cutting, there are as many engaged in a bit of old-fashioned square dancing. The nickels filling into the juke-box slots seek out Gene Autry, Hoosier Hot Shots, Bob Willis, Louise Massey, Denver Darling, Roy Acuff and Montana Slim with the same degree of frequency as for Glenn Miller, Benny Goodman, Harry James, Tommy Dorsey and all the others. This enthusiasm for both American folk and American dance music is just as keen at the retail record counter.

Real Sales Peaks Still To Come

This widening of the popularity sphere of American folk music, so strongly pronounced now, will find the real sales peaks reached after the war when the recording industry returns to its full production capacities. And it is no mere war-clouded ranting to point out that such sales will attain the same levels as the outpourings of Tin Pan Alley. As a matter of fact, the hillbilly and cowboy songs on the record have sold into the millions of copies long before *You Are My Sunshine* plopped atop the Hit Parade heap.

Many Records Top 100,000

Much ado is ever made when a hot jazz or jump classic will sell 100,000 copies on the record. Long before the war, virtually every cowboy or hillbilly record in the hit class would sell the same 100,000 copies with little or no effort. Everyone in the music industry thought the millennium had arrived at the start of the war when Elton Britt came up with *There's a Star-Spangled Banner Waving Somewhere*, and didn't stop spinning until the sales meter scored more than a million and a half copies. Yet, in an earlier year and long before *Tobacco Road* brought an exaggerated hillbilly to the city stage, *Eleven-Cent Cotton* and *Forty-Cent Meat* sold 1,800,000 records in the United States alone.

Record retailers in the city still dream of the record in-

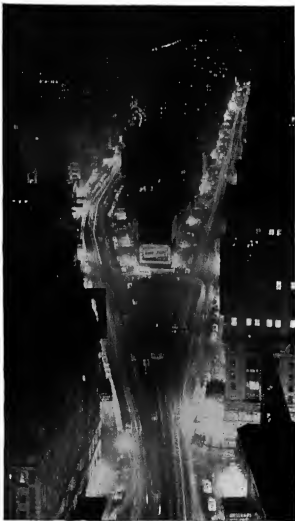
dustry to create another Caruso to sell the sides for them. But how many know that the songs of the late Jimmy Rogers, a hillbilly singer, outsold those of the famous Caruso. Or that such hillbilly songs as *Twenty-One Years*, *Silver-Haired Daddy*, *Death of Jimmy Rogers*, *John Dillinger* and *Seven Years With the Wrong Woman* each sold more than a quarter of a million records.

A Hillbilly Outsold Caruso

As a result of this present infiltration of the rural rhythm into the city scene, there is every reason to believe that American folk music on record will attain the respectable place it deserves—the place Linus and Bruhms gave European folk music. Many of the American backwoods tunes, ballads, serenades and such—are unsurpassed by anything the great composers have done. And some of those unknown composers who wrote barn dance music produced something pretty fine. Unfortunately, they were never played more effectively than on harmonicas and little brown juks.

So be it hillbilly or cowboy, it is essentially the same American folk music that gives every promise of becoming a major factor in the recording industry after the war. For the only real difference between a hillbilly singer and a cowboy singer is a ten-gallon hat. When a hillbilly singer gets the price of said hat, he immediately steps into the cowboy class—whether he comes from the Golden West or from the woolly wilds of Brooklyn.

Today folk music fans are as thick on Times Square as on the State Fairgrounds at Hutchinson, Kan., where KFH's "Red Barn" is one of the big attractions.



FOLK ARTISTS' RADIO COMMERCIALS

Programs with no sponsors listed are participation shows

ALABAMA

CITY	PROGRAM	SPONSOR
Anniston.....	WHMA Furniture Frolies	Browning's Clothing
Anniston.....	WHMA Jamboree	Browning's clothing
Anniston.....	WHMA Lost John	Allied Drug Co.
Birmingham.....	WAPT Hayloft Jamboree	
Birmingham.....	WAPT Roundup Time	
Birmingham.....	WAPT Yawo Patrol	
Birmingham.....	WBRC Hal Burne	American Snuff Co.
Birmingham.....	WBRC Mustard & Gravy	Retonga Furniture Co.
Birmingham.....	WBRC 1094 Ranch	Dr. Pepper Co.
Decatur.....	WMSL Midday Parade of Old-Timers	Sterchl Bros.' Stores
Decatur.....	WMSL Slim Rhodes Mountaineers	Alabama Flour Mills
Huntsville.....	WBHP Monta Crowder & Boys	Pan-American Service Station
Huntsville.....	WBHP Jimmie O'Rear & Gang	Woody & Mitchell Furs Co.
Huntsville.....	WBHP Sterchl Jamboree	Sterchl Furniture Co.
Montgomery.....	WSPA Low Childre	Indiana Flour Co.
Montgomery.....	WSPA Sons of the Pioneers	Auto-Loc Stores
Muscle Shoals.....	WLAY Cotton Patch Serenade	S. S. L. Stores
Muscle Shoals.....	WLAY Western Rounders	Petonga
Opelika.....	WJHO Bureks String Band	Bureks Ball Room
Opelika.....	WJHO Opportunity Hour	Blue & White Cafe

ARIZONA

Phoenix.....	KOY Prairie Melodies	Lester & Norell
Safford.....	KGUL Sons of Pioneers	
Safford.....	KGUL Trading Post	
Tucson.....	KVOA Chuck Wagon Willie	Farmers' Market

ARKANSAS

Hot Springs.....	KTHS Dixie Mountaineers	Peruna
Hot Springs.....	KTHS Haley Family	
Hot Springs.....	KTHS Melody Boys	Sunway Vitamins
Little Rock.....	KLRA Oakark Playboys	Meysers Bakery

CALIFORNIA

Berkeley.....	KRE Ray Wade's Rhythm Riders	
Berkeley.....	KRE Western Song Corral	Dr. O. E. Bronson
Fresno.....	KARM Kay Arm Ranch	
Fresno.....	KARM Texas Rangers	Eastern Outfitting Co.
Fresno.....	KMJ Texas Technicians	
Hollywood.....	KBCA Mirandy	Mirandy
Hollywood.....	KFWB Stuart Hamblen & His Lucky Stars	Star Outfitting Co., Podolar Motor Co., Dr. Campbell
Hollywood.....	KHJ California Cavalier	California Banks
Hollywood.....	KMTR Beverly Hillbillies	Basic Foods, Inc.
Hollywood.....	KMTR Merle Lindsay & His Oklahoma Nite Riders	Basic Foods, Inc.
Hollywood.....	KMTR Bob Willis & His Boys	Hollywood Riding Academy
Hollywood.....	KMX Hollywood Barn Dance	Hunt Bros.
Hollywood.....	KMX Ranch 110	Federal Dept. Stores
Hollywood.....	KRKD Prairie Schooner	Thrifty Outlet
Hollywood.....	KFI Chuck Wagon Jamboree	Star Outfitting, Podolar Motor, Dr. P. E. Campbell
Los Angeles.....	KFTD Covered Wagon Jubilee	B & R Cowsboys
Los Angeles.....	KOFJ Western Roundup	Shane Diagnostic Foundation
Oakland.....	KROW San Bernardino	Derby House Cafe
San Bernardino.....	KPXM Sons of Pioneers	Dr. Raymond Shane, D.C.
San Francisco.....	KSPF Abbie the Postmistress	Dr. Raymond Shane, D.C.
San Francisco.....	KFAS Chuckwagon Chuck	Westlund Life Insurance Co.
San Francisco.....	KSPF Roddey Roy	7 Up, Golden State Dairy Co., Compton Restaurants, Federal Clothing
San Francisco.....	KYA Dude Martin	
San Francisco.....	KYA Tex Williams Rhythm Rodeo	
San Luis Obispo.....	KVEC Rudy Toby & the Boys	
Stockton.....	KGDM Happy Haydays	
Stockton.....	KGDM Prairie Jane & Arkana	Dr. B. Shane

COLORADO

Colorado Springs.....	KVOR Ellie Mae & Her Pals	Prompt Pharmacy
Denver.....	KLZ Pike's Peak Johnny	Pike's Peak Flour
Denver.....	KLZ Rocky Mt. Roundup	
Denver.....	KMYR Cornet Varieties	
Denver.....	KMYR Western Songs	
Denver.....	KOA Songs of Saddle	Coors Brewing Co.
Denver.....	KOA Songs of the West	Coors Brewing Co.
Denver.....	KOA The Old Cordle	Tivoli Brewing Co.

CONNECTICUT

Hartford.....	WDRG Pappy Howard & His Connecticut Kernels	Co-op.
Hartford.....	WNBG Pappy Howard & His N. England Hillbillies	

DELAWARE

Wilmington.....	WDEL Cousin Lee	Misc. & Radio Park
Wilmington.....	WDEL N. C. Ridge Runners	Sunset Park

DISTRICT OF COLUMBIA

Washington.....	WTOP Uncle Billy's Corn 'Squeezin' Time	
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FLORIDA

Gainesville.....	WBUP Tenderfakie Time	Igleheart Bros., Inc.
Gainesville.....	WBUP Triena Time	Allied Drug Co.
Jacksonville.....	WMBR Hillbilly Jamboree	Station
Jacksonville.....	WFDQ Hillbilly Hit of the Day	McDuff Furniture Co.
Jacksonville.....	WFDQ Jax Jamboree	George Schuman
Orlando.....	WMLF Low Childre	Tenderfakie Flour
Panama City.....	WDLF John Kings Cowboys	Durdens Watch Clinic
Panama City.....	WDLF McCormick Troubadour	
Panama City.....	WDLF Red Paul Rainbow Riders	Kellys Market
Pensacola.....	WCOA Farm Front	
Pensacola.....	WCOA Hill Billy Roundup	Pensacola Housefurnishing Co.
Sarasota.....	WSPB The Mather Jamboree	Mather Furniture Stores

GEORGIA

Atlanta.....	WAGA Low Childre	Standard Feed Milling Co.
Atlanta.....	WAGA Light Crust Doughboys	Burwin Mill & Elevator Co.
Atlanta.....	WAGA Sunshine Boys	Colonial Stores, Inc.
Atlanta.....	WGST Country Cousins	Retonga Med. Co.
Augusta.....	WGAC Corn Bunchers	
Augusta.....	WGAC Texas Slim	
Augusta.....	WBDW Hi Nabor	Herb Products, Inc.
Augusta.....	WBDW Jack & Lealie	Belk-Luke Co.
Columbus.....	WDKX Red Wagon Boys	Buck Ice Co.
Columbus.....	WBRL Cunningham Cut Ups	Cunningham Fur Co.
Columbus.....	WBRL Georgia Playboys	Cumtine Hall
Columbus.....	WBRL Strippling Gang	Stripling Food
La Grange.....	WLGA All-Request Hour	Rhodes-Perdue Furniture Co.
La Grange.....	WLGA Lost John's Boys	Allied Drug Co.
La Grange.....	WLGA Buff-O-Life Boys	Dennis & Jordan
Macon.....	WMAX Georgia Ramblers	Viots
Savannah.....	WTOG Flavor Rangers	Deft Baking Co.
Savannah.....	WTOG Low Childre	Tenderfakie Flour
Savannah.....	WTOG Tennessee Hoedown	Chattanooga Medicine
Toccoa.....	WRLO Hi Neighbor	Herb Products
Toccoa.....	WRLO Joe & Doyle Price	Herbodes Med. Co.
Toccoa.....	WRLO Tommy Scott	Herbodes Med. Co.
Waycross.....	WAYX Dental Snuff Variety	American Snuff Co.
Waycross.....	WAYX Lost John	Allied Drug Products Co.
Waycross.....	WAYX Tenderfakie Time	Indiana Flour Co.

ILLINOIS

Aurora.....	WMRO 10-2-4 Ranch	Dr. Pepper
Carthage.....	WCAC Bandayr Symphonies	Taystee Bread Co.
Carthage.....	WCAC Old Time Requests	Ovi Drug Store
Chicago.....	WJJD Breakfast Frolies	Consolidated Drugs, Allen Rud Gold Medal Capiques, Kiehn, Sterling Insurance
Chicago.....	WJJD Morning Showboat	Dr. L. Lear, Penman Co., Weather Man Co., Michigan Bulk Co., Consolidated Drug
Chicago.....	WJJD Supper-time Frolies	Keystone Steel & Wire Co., Alka-Seltzer, Murphy Products, Mid-Continent Petroleum Consolidated Products
Chicago.....	WLS Buttermilk Bill & Betty	Foley Honey & Tar Co.
Chicago.....	WLS El Henay & Range Riders	Sterling Insurance Co.
Chicago.....	WLS Mac & Bob	Marktop
Chicago.....	WLS Neighbor Williams	Alka-Seltzer, Murphy Products, Mid-Continent Petroleum Consolidated Products
Chicago.....	WLS Prairie Ramblers	Foley Honey & Tar Co.
Danville.....	WDAN Oliver Brown Balladeer	Coon Hardware
East St. Louis.....	WTMY Uncle Cole Mason	General Baking Co.
Herrin.....	WJPF Hank & Pauline	McDonald Hattery
Herrin.....	WJPF Hank Wright	Fredman Furniture Co.

(Continued on page 356)

The Most Outstanding Western Band of the Decade

RAY WADE

AND HIS

Rhythm Riders



Three fiddles, vocal trios and solos,
sax, steel and tenor guitar, and harmony.
Every Man a Feature

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EAST SHORE PARK
RICHMOND, CALIF.
EVERY TUESDAY NIGHT

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DREAM BOWL
VALLEJO, CALIF.
EVERY FRIDAY NIGHT

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MAPLE HALL
SAN PABLO, CALIF.
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FOLK ARTISTS' RADIO COMMERCIALS

(Continued from page 354)

CITY	PROGRAM	SPONSOR
Peoria	WMED	WMBD Morning Roundup
Springfield	WCBS	Hatchery Harmonies
Springfield	WCBS	Morning Patrol
Tuscola	WDZ	Barton Family
Tuscola	WDZ	Kitchen Barn Dance
Tuscola	WDZ	Sittin' Room Barn Dance

INDIANA

Port Wayne	WGL	Down Homers
Port Wayne	WOWO	Black Hawks
Port Wayne	WOWO	Don & Hein
Port Wayne	WOWO	Reveille Time
Port Wayne	WOWO	Time to Shine
Indianapolis	WIBC	Blue Mountain Girls
Indianapolis	WIBC	Gospel Singers
Indianapolis	WIBC	Lazy Ranch Boys
Indianapolis	WIBC	Thomas Morlarty
Indianapolis	WIBC	WIBC Lumberjacks
Indianapolis	WIRE	Parm Hands
Indianapolis	WIRE	P. McCoun
Indianapolis	WISH	Back Home In Indiana
Indianapolis	WISH	Harmonies
Indianapolis	WISH	M. Lovel Trio
Kokomo	WKMO	Golden Hints
Vincennes	WAOV	Gray's Hatchery
Vincennes	WAOV	Phelps Boot Refinisher & Mfg. Co.
Vincennes	WAOV	Swans Down

IOWA

Cedar Rapids	WMT	Friendly Frolic
Cedar Rapids	WMT	Toni Owen's Cowboys
Cedar Rapids	WMT	WMT Family Party
Des Moines	WHO	Iowa Barn Dance
Dubuque	KDTH	Farm Family Circle
Dubuque	KDTH	Sandy Ford
Dubuque	KDTH	Texas Red
Marshalltown	KFJB	Blue Ridge Mountaineers
Mason City	KGLO	Old Timers
Shenandoah	KMA	Goodwill Trio
Shenandoah	KMA	Stump Up
Shenandoah	KMA	Uncle Zeke & Buddies
Spencer	KICD	Church Pickups
Waterloo	KXEL	Grain Belt Rangers
Waterloo	KXEL	Higgins Boys
Mason City	KGLO	Old Timers
Shenandoah	KMA	Goodwill Trio
Shenandoah	KMA	Stump Up
Shenandoah	KMA	Uncle Zeke & Buddies
Spencer	KICD	Church Pickups
Waterloo	KXEL	Grain Belt Rangers
Waterloo	KXEL	Higgins Boys

KANSAS

Coffeetville	KOGF	Gordon's Rhythm Roundup
Coffeetville	KOGF	Mananar Program
Coffeetville	KOGF	Nutrena Trailblazers
Pittsburg	KOAM	Fiddle Dusters
Pittsburg	KOAM	Towntalk Playboys
Pittsburg	KOAM	Uncle Enoch & Gang
Topeka	KWBW	Bobby Dick
Topeka	KWBW	Cross Roads Sociable
Topeka	KWBW	Kansas Roundup
Topeka	KWBW	Pleasant Valley
Topeka	KWBW	Roundup
Wichita	KPH	Ark Valley Boys
Wichita	KPH	KPH Barn Dance Frolic

KENTUCKY

Hopkinsville	WHOP	Livestock Program
Louisville	WAVE	Bowman Field
Louisville	WAVE	Georgia Wildcats
Louisville	WAVE	Cliff Gross's Texas Cowboys
Louisville	WAVE	Clayton McMichen & His Georgia Wildcats
Louisville	WAVE	Paul Sapp Band
Louisville	WHAS	Early Morning Frolic
Louisville	WHAS	Renfro Valley
Louisville	WHAS	Renfro Valley
Louisville	WHAS	Saturday Night Barn Dance
Louisville	WINN	Texas Cowboys
Paducah	WPAD	Uncle Billy Woods
Paducah	WPAD	Wyoming Rangers & Rangerettes

LOUISIANA

Lafayette	KVOL	Crossroads Party
New Orleans	WDSU	Korn Kohlbiers
Shreveport	KRMD	Parker-Wilson's Coffee Grinders

MAINE

CITY	PROGRAM	SPONSOR
Presque Isle	WAGM	Aroostook Lumberjacks
Presque Isle	WAGM	Barn Dance Jambores

MARYLAND

Frederick	WFMO	Bedford Feed Boys
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MASSACHUSETTS

Boston	WBZ	Georgia Mae
Boston	WCOP	Happy Ramblers
Boston	WEEI	Wild Azaleas
Boston	WHDH	Jerry & Sky
Boston	WMEX	Cowboy Jambores
Boston	WMEX	Dude Ranch
Boston	WNAO	George & Dixie
Boston	WNAO	Melody Ranch
Boston	WRYN	The Standig
Worcester	WTAG	J. & H. Wetheraby

MICHIGAN

Detroit	WJBK	Mountain Pete
Detroit	WJR	Pine Center Gang
Saginaw	WSAM	Merry Neighbors

MINNESOTA

Duluth	KDAL	Corn's A Poppin'
Duluth	KDAL	Haymaker's Ball
Duluth	KDAL	Uncle Harry's Hill-billies
Mankato	KYSM	Cargill Carnival
Mankato	KYSM	Sunshine Dinnertime
Minneapolis	KSTP	Minn St. Minnesota
Minneapolis	KSTP	Sunset Valley Barn Dance
Minneapolis	WCCO	Red River Valley Gang
Minneapolis	WDGY	Rural Rhythm Men
Minneapolis	WDGY	Slim Jim
Minneapolis	WDGY	Stumpus Boys
Minneapolis	WDGY	Village Ramblers
Minneapolis	WDGY	Visit With Obie
Minneapolis	WLGL	Scandinavian Melodies
Minneapolis	WTCN	Texas Rangers
Minneapolis	WTCN	Whoopee John
Minneapolis	KVOX	Minnesota Woodchopper
Minneapolis	KVOX	Tune Time
Rochester	KROC	Farm Front
Rochester	KROC	Foxhill Feeds
Rochester	KROC	Musical Clock
Virginia	WHLB	Hillbilly Review

MISSISSIPPI

Columbus	WCBI	Grooning Caddy
Columbus	WCBI	Jamboree
Columbus	WCBI	Smiling Al

MISSOURI

Springfield	KWTO	Hillbilly Hit Parade
Springfield	KWTO	Missouri Farmers
Springfield	KWTO	The Lumberjack
St. Joseph	KFEQ	Old Store Keeper
St. Joseph	KFEQ	Matinee
St. Joseph	KFEQ	Pat Express
St. Joseph	KFEQ	Steeckley Varieties
St. Louis	KMOX	Ozark Varieties
St. Louis	KMOX	Pappy Cheshire
St. Louis	KMOX	Sally Foster & The Ranchers
St. Louis	KMOX	Skeets Sunday Sing
St. Louis	KWK	Corn Creek Boys
St. Louis	KWK	Shady Valley Folks
St. Louis	KXOK	Ambrose Halley & The Ozark Ramblers
St. Louis	WEW	Grandpappy Jones

MONTANA

Bozeman	KRBM	Jimmy Brown
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NEBRASKA

Grand Island	KMMJ	Gooch-Buckaroos
Grand Island	KMMJ	Ranch House Revue
Grand Island	KMMJ	Songs By Dave Rogers
Lincoln	KFAB	Lou Cook
Lincoln	KFAB	Lily Pickens
Lincoln	KFAB	Morning Roundup
Lincoln	KFAB	Steeckley Trio
Lincoln	KFAB	Texas Mary
North Platte	KODY	Brown McDonald

(Continued on page 358)



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Red FOLEY

THE SWEET SINGER OF THE HILLS AND PLAINS



ON DECCA RECORDS

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Shining Bright
Smoke on the Water
Hang Your Head in Shame
You Sing Your Love Song
With Somebody Else

ON THE AIR
Coast to Coast
**NATIONAL BARN
DANCE**
for
ALKA-SELTZER
NBC—SATURDAY NIGHTS—WLS

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FOLK ARTISTS' RADIO COMMERCIALS

(Continued from page 356)

NEW HAMPSHIRE

CITY	PROGRAM	SPONSOR
Kennebec	WKNE	Happy Valley Gang
Laconia	WLNH	WLNH Jambores
Manchester	WMUR	Noon Day Barn Dance
		Summerfield's

NEW JERSEY

Newark	WAAT	Home Town Frolic	Canadian Fur, Mack Drug Co., Columbian Insurance, Ranger Joe (cereal), Kel-dine, Washington Furniture
Newark	WAAT	Home Town Frolic	Kel-dine, Sun Ray, Dr. Morton (dentist), Prentice Clothes, Schwens Drug Co., Werd Baking Co., American Express Co., Canadian Fur, National Union Radio Corp., Kely, Albert Turner Clothes, Canadian Fur
Newark	WAAT	Nighttime Frolic	Baumann (Co-Op)
Trenton	WTNJ	Sons of Pioneers	Uncle Tex (Co-Op)
Trenton	WTNJ	Uncle Tex	Day's Clothiers
Trenton	WTJM, WTNJ	Music Makers Co-Op	Cowhands
Trenton	WTJM	Jersey Jambores	Neighborhood Druggists
Trenton	WTJM	Smart Round-Up	Day's Clothier & Jeweler

NEW MEXICO

Carlsbad	KAYE	Millard Queen
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NEW YORK

Brooklyn	WBYN	Hillbilly Jambores	Vick Chemical Co.
Buffalo	WREN	The Old Corral	
Buffalo	WBER	Melody Mustangs	Home Furniture Co.
Kingston	WKNY	The Barn	Dave's
Middletown	WALL	Mountain Ramblers	Howard Clothes
Middletown	WALL	Songs of the West	Riton Britt
New York	WMCA	Swingbills With Denver Darling	Broadway Barn Dance
New York	WQV		
New York	WQV	Hill Country Jambores	Sunway Vitamins & Ludwig
Rochester	WHAM	Si & Sparky	Cocowheats
Rochester	WSAY	Max Rainey	
Schenectady	WSEN	Cliff Jaghet	Participating
Syracuse	WAOB	Hillbilly Time	

NORTH CAROLINA

Asheville	WISE	Asheville Mountain Boys	
Asheville	WISE	The Melody Boys	
Charlotte	WBT	The Briarhoppers	Drug Trade Products Co.
Charlotte	WBT	Dixie Jambores	Wellrite Paper Co.
Charlotte	WBT	The Rangers Quartet	Wellrite Chemical Co.
Charlotte	WBT	Hillbilly & Pop	Man-O-See Products
Concord	WGO	Charlie Monroe & His Kentucky Partners	Rustin Furniture Co.
Concord	WGO	Rustin's Hillbilly Serenade	R. Pepper
Durham	WDNC	10-2-4 Ranch	Rustin Furniture Co.
Greensboro	WGBC	Barn Dance Music	
High Point	WMFB	Wimper Jambores	
High Point	WMFB	What's News	
Kinston	WFCT	Holloman Sisters	
Kinston	WFCT	Vivian & Laine	
Salem	WRAL	Carolina Jambores	Esley Warehouse Co.
Rocky Mount	WRED	Old Time Tunes	Planters Tobacco Warehouse
Rocky Mount	WRED	Planters Hot Shots	B. M. Tobacco Board Trade
Rocky Mount	WRED	Thal Wagon	Winston Jewelry & Loan Co.
Winston-Salem	WAIR	Smiling Sue	Men-O-See Products
Winston-Salem	WSJB	Charlie Monroe	

NORTH DAKOTA

Bismarck	KFPR	Old Time Music	Beer
Fargo	WDAY	Co-Op Shoppers	Mililand Co-op.

OHIO

Akron	WAKR	Ranch Boys	Liberal Stores
Ashabula	WICA	Missouri Fox Hunters	Consolidated Drug Co.
Cincinnati	WKRC	Jamboree	D. D. Summers
Cincinnati	WKRC	Sandwich Ranch	Montana Mills
Cleveland	WHK	Korn Kobbler	The Westchester Co.
Cleveland	WHK	Montana Cowboys	Uncle Ben
Cleveland	WTAM	Salt & Peanuts	Ward Baking
Columbus	WCOL	Uncle Ben	Certified Bread
Columbus	WHKC	Hank & Bob Newman	
Columbus	WHKC	Uncle Ben Hired Hands	
Dayton	WHIO	Wendy's Ridge Runners	
Manfield	WMAN	Happy Jack	
Manfield	WMAN	Sunshiners	
Marton	WMEN	Chuckwagon Pals	Millers Texaco Service Station
Toledo	WSPD	Farm Breakfast Hour	Co-Sponsored

OKLAHOMA

Oklahoma City	KOMA	The Farm Hands	Farmers' Union
Oklahoma City	KOMA	Harpo & Tiny	Carey Salt
Oklahoma City	KOMA	Hiram Entertainers	

CITY

Oklahoma City	WKY	Black Draught Gang
Oklahoma City	WKY	Corn Huskers
Oklahoma City	WKY	Nutrena Time
Oklahoma City	WKY	The Ranchers
Oklahoma City	WKY	Saturday Morning Almanac
Oklahoma City	WKY	Western Merit Miller
Oklahoma City	WKY	Wiggins Holow Folk
Tulsa	KOME	Songs of the West
Tulsa	KOME	Your Good Neighbor
Tulsa	KOTL	Jimmy Chisholm
Tulsa	KVOO	Fiddler Time
Tulsa	KVOO	Neighbor Anthony
Tulsa	KVOO	Sons of the Range
Tulsa	KVOO	Johnny Lee Wills

OREGON

Albany	KWIL	Ride, Ride, Ride	Cliff Knodell (Texaco)
Albany	KWIL	Solo Spooks	Solo Merchants
Portland	KALE	Texas Rangers	Deane Restaurant
Portland	KEX	Johnny Harrell's Gang	Montgomery Ward

PENNSYLVANIA

Dr. Boals	WCED	Variety Four	Barlotta's Market
Dr. Boals	WCED	Western Melodians	Participating
Erle	WBEC	Dixie Melody Mustangs	Reznah
New Castle	WKST	Slim Carter Home	
New Castle	WKST	Sunshine Pals	
Philadelphia	WCAU	Bob Patrick & His	Sun Shipbuilding & Dry.
Philadelphia	WCAU	Harmony Rangers	
Philadelphia	KYW	Texas Rangers	Grove Laboratories
Philadelphia	WING	Hillbilly	Sunway Vitamins
Philadelphia	WIBG	Hillbilly	
Pittsburgh	KDKA	Slim Bryant & Georgia	Vick Chemical Co.
Pittsburgh	KDKA	Wildcats	
Pittsburgh	KDKA	Tri-State Jambores	
Pittsburgh	WCBS	Texas Rangers	Henry Lohrey Co.

RHODE ISLAND

Pawtucket	WPOL	Hoodler Hop
Pawtucket	WPOL	Tex & June
Providence	WJAR	Western Family

SOUTH CAROLINA

Anderson	WATM	Hi, Neighbor	Vimb Herb
Florence	WOLS	Uncle Pete & His Gang	
Sumter	WFTG	Dinner Bell Time	
Sumter	WFTG	Mustard & Gravy	Retonga Medicine Co.
Sumter	WFTG	Smoker Mountains	Royal Crown Cola
		Hillbills	

SOUTH DAKOTA

Rapid City	KOBH	Farm & Ranch Hour	Co-Sponsored Local Merchants
Sioux Falls	KSOO-KELO	Autry Lee-Accordion	Gemlie
Sioux Falls	KSOO-KELO	Farmer's Serenade	Donabue's Furniture Co.
Sioux Falls	KSOO-KELO	Myron Floren-Accordion	Gemlie
Sioux Falls	KSOO-KELO	Hilltop Laboratories	Ranch Round-Up
Sioux Falls	KSOO-KELO	Ted West & The Sioux	Donabue Furniture Co.
Sioux Falls	KSOO-KELO	Valley Serenaders	
Yankton	WNAX	Valley Serenaders	Farm Drugs
Yankton	WNAX	Earlybirds	Neutrin
Yankton	WNAX	Novelty Boys	Spot Announcing

TENNESSEE

Chattanooga	WDEF	Happy Valley Boys	Watson, Gelder's Super Market, Western Auto Associate Store, Graham Cab Co., City Music Co., Peoples Furniture Co.
Johnson City	WJHL	Barrel of Fun	
Johnson City	WJHL	Lost John	Allied Drug
Knoxville	WVIR	Tennessee	Retonga Medicine Co.
Knoxville	WVIR	Hillbilly Highlights	Queen's Credit Store
Knoxville	WBIR	Pappy Beaver's Boys	Huh Dept. Store
Knoxville	WNOX	Good Morning Club	
Knoxville	WNOX	One-Day Merry-Go-Round	
Knoxville	KNOX	Our Billy	Swan's Bakery
Knoxville	WROL	Arkona Cowboys	
Knoxville	WROL	Geoff Griffin Hillbills	
Knoxville	WROL	Happy Valley Boys	Hub Dept. Store
Knoxville	WROL	Rub Spunky Mt. Hillbills	Cash Walker Stores
Knoxville	WROL	Joe & Slim	Black & White Stores
Memphis	WREC-WHBQ	Buck Turner	Hunko Co.
Memphis	WMC	Bob McKnight	American Smurf Co.
Memphis	WMC	Jackie Pennington	Queen Quality Flour
Memphis	WMC	Billie Walker	Daily's Clothing Store
Nashville	WLAC	Little Texas Daisy	Morris Furniture Co.
Nashville	WLAC	Little Texas Daisy	Jimmy Short
Nashville	WLAC	Junny Short	Morris Furniture Co.
Nashville	WLAC	Texas Roy's Rhythm Rangers	
Nashville	WSM	Eddie Arnold	
Nashville	WSM	Grand Ole Opry	Ralston Purina
Nashville	WSM	Grand Ole Opry	R. I. Reynolds Tobacco Co.
Nashville	WSM	Ernest Tubb	Purina Mills
Nashville	WSM	Uncle Dave Macon	

TEXAS

Austin	KNOW	Melody Boys	Lacy's Clothiers
Austin	KTCB	Gene & His Boys	B & C Garage
Austin	KTCB	Rhythm	
Beaumont	KHIC	Circle "J" Boys	Barney's Used Cars
Beaumont	KRIC	The Farm Hands	Dave's Credit Store

(Continued on page 360)



"King of Western Swing"

SPADE COOLEY

and his WESTERN
DANCE
GANG

Featuring



JACK "TEX" WILLIAMS
SMOKEY "OKIE" ROGERS
DUECE "ARK" SPRIGGINS
CAROLINA COTTON



Over NBC Network
"Gilmore Furlough Fun"

Personal Management
Bobbie Bennett



General AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, President
NEW YORK · CHICAGO · HOLLYWOOD · CINCINNATI · LONDON

FOLK ARTISTS' RADIO COMMERCIALS

(Continued from page 358)

CITY	PROGRAM	SPONSOR
Beaumont	KRIC Patsy & Her Buckaroos	Playground Park
Brownsville	KKEW Pam & Home Hour	Red's Radio & Sound Service
Brownsville	KKEW Songs of the Plains	
Brownsville	KKEW Westward Ho	Different Feed Stores
Dallas	KGKO Crossroads Party	La France Flour
Dallas	KGKO Peg Moreland	Conro Mfg. Co.
Dallas	KGKO Texas Prairie Boys	Conro Mfg. Co.
Dallas	KRLD Blue Ridge Mountain Folk	Consolidated Drugs
Dallas	KRLD Hillbilly Hot Parade	Sterling Insurance
Dallas	KRLD Tennessee Hoedown	Black Draught
Dallas	WFAA Saturday Night Show	Gladstone Flour
Dallas	WRR Bill Boyd's Cowboy Ramblers	Ben Morris Jewelry Co.
Dallas	WRR Johnny Pearson, Yodeling Ranger	
Dallas	WRR Who's Who in Radio	
Ft. Worth	KFJZ Cecil Gill	Popular Clothiers
Ft. Worth	KFJZ Handy Andy	
Ft. Worth	KFJZ Shopping Reporter	Bob Willis-Gene Autrey
Ft. Worth	KKOK Chuck Wagon Gang	Wesley Mills
Ft. Worth	KKOK Coffee Grinders	Duncan Coffee Co.
Ft. Worth	WBAP The Red Hawks	Hawk & Buck Co.
Ft. Worth	WBAP The Southers	Grove Lab.
Houston	KTRH Ranger Riders	Vick Chemical Co.
Houston	KTRH Tennessee Hoedown	Chattanooga Med. Co.
Kilgore	KOCA Ham & Pay	
Kilgore	KOCA Rex & His Punhouse Boys	
Kilgore	KOCA The Sunshine Girls	
Lubbock	KFTZ Drug Store Cowboys	Mark Halsey Drug Stores
Palestine	KNET Cowboy Roundup	Beil Bros.
Palestine	KNET Gulf Spray Gang	Gulf Gas Dist.
Palestine	KNET 10-15 Ranch	Klempner
Palestine	KNET Trading Post	Millers Feed Store
Paris	KPFT Sunshine Spreaders	
San Antonio	KONO Cowboy Jamboree	Spots
San Antonio	KONO Mainie Roundup	Spots
San Antonio	KONO Texas Tune Twisters	Spots
Sherman	KRBV Hillbilly Hoedown	White's Auto Store
Sweetwater	KXOX Western Serenade	Reserve Loan Life Ins.

UTAH

Logan	KVNU Alkali Ike & Hop	Tingwall's Dept. Store
Logan	KVNU The Song Wranglers	Tingwall's, Inc.
Salt Lake City	KDYL Wildcat Hair Tonic	Wildroot Hair Tonic
Salt Lake City	KDYL Texas Rangers	
Salt Lake City	KDYL Hiding The Range	
Salt Lake City	KSL Korn Kobblers	Mountain Fuel Supply
Salt Lake City	KUTA Old Corral	Mtn. Fuel & Supply Co.
Salt Lake City	KUTA Rocky Mt. Express	
Salt Lake City	KUTA Rough Riders' Roundup	

VIRGINIA

Covington	WKET Local Hillbilly	Allied Drugs
Danville	WBTM Allied Kentuckians	Dr. Pepper
Danville	WBTM 10-24 Ranch	Dr. Boy Miller, Dentist
Harrisonburg	WWSA Campbell's Round-Up	John Dubuque
Harrisonburg	WWSA Curley Joe	Sustaining
Harrisonburg	WWSA Hillbillys	Eastern Outfitting Co.
Newport News	WGCI Sally Flowers	Peetens Dentists
Norfolk	WVAR Virginia Rounders	Carlier-Venable Seeds
Portsmouth	WSPF Rhythm Riders	Allied Drug Products
Richmond	WMGO Hillbilly	Wright Furniture Co.
Richmond	WRNI Carter Sisters	City Ochs
Richmond	WRNL Postfytman's Serenade	
Roanoke	WRNL Sunrise Hillbillys	
Roanoke	WRNL Lost John's Kentuckians	
Roanoke	WDBM Saturday Jamboree	
Salt Lake City	WELS Western Serenade	
Salt Lake City	WLPM Home Folks Politics	

WASHINGTON

Seattle	XOL Arizona Joe	Dr. L. R. Clark
Seattle	XOL Western Serenade	Matheny & Co.
Seattle	XOL Cowboy Roundup	Wingham, Ont. C. J. G. Presley
Seattle	XOL Federal Old Line Ins.	John Dubuque
Spokane	KFPY Clyde & Slim	Sustaining
Spokane	KFPY Texas Rangers	Eastern Outfitting Co.
Spokane	KHQ Old Time Party	Peetens Dentists
Spokane	KHQ Ranch House Ramblers	Peetens Dentists
Tacoma	KMO Art Dickson Serenades	
Tacoma	KMO Rayford Harmonies	
Tacoma	KMO Songs of the West	
Tacoma	KVI Chuckwagon Jamboree	Oswell Optical Co.
Yakima	KYU Saddle Creek	Peerless Dentists
Yakima	KIT Pinto Pete	Dr. Barnett, Optometrist
Yakima	KIT Sons of Pioneers	

WEST VIRGINIA

Beckley	WJLS Lynn Davis & Her Partners	Dr. Pepper Bottling Co.
Bluefield	WHIS Elmer's Gang	Warlick Furniture Co.
Bluefield	WHIS Woody Williams	Tumchlin Furniture Co.
Charleston	WCHS Captain Williams	Captain Williams
Charleston	WCHS Old Farm Hour	Levin Bros. Dept. Store
Charleston	WCHS Uncle Sil's Almanac	Levin Bros. Dept. Store
Fairmont	WMMK Art Haggerty	Paramount Co.
Fairmont	WMMK Happy Hoedowners	American Studios
Fairmont	WMMK The Moore Family	Little Crow Milling Co.
Huntington	WSAZ Baites Bros.	Frankels Dept. Store
Huntington	WSAZ Hollywood Film Studio	Hollywood Film Studio
Huntington	WSAZ WSAB Jamboree	Wesley Finance Co.

CITY

Logan	WLOG Favorite Song Club	J. P. G. Coffee Co.
Logan	WLOG J. P. G. Presley	Red Rock Oats Co.
Logan	WLOG Logan County Barn Dance	
Morgantown	WAJR All-American Hillbilly Review	Michigan Bait Co.
Wheeling	WWVA Johnny Arizona	Ranger Joe Cernal
Wheeling	WWVA Big Slim, The Lone Cowboy	Sunway Vitamin Co.
Wheeling	WWVA Davis Twins	Conco Wheats Co.
Wheeling	WWVA Doc Williams' Border Riders	Princess Pat Cosmetics
Wheeling	WWVA The Chuckwagon Gang	Western Pastory Co.
Wheeling	WWVA Little Toby Stroud	Foley & Co.
Wheeling	WWVA Newcomer Twins	Western Stationery Co.
Wheeling	WWVA Radio Ramblers	American Studios
Wheeling	WWVA Reed Dunn, The Singing Mountaineer	
Wheeling	WWVA WWVA Jamboree	Dr. D. H. LeGear, Western Stationery Co., American Studios, Paramount Hosiery & others

WISCONSIN

Appleton	WHBY Nontime Frolics	
Green Bay	WBAY Uncle Louis & Eddy	
Green Bay	WBAY Neighbor Ike	
La Crosse	WKBB Barn Dance	
La Crosse	WKBB The Hay Shakers	
Madison	WIBA Patsy	
Madison	WIBA The WABA Rangers	
Madison	WTM Texa Rangers	
Oshkosh	WOSH Pep Babels Oshkosh Hour	
Racine	WRJH Cowboy Serenade	
Rice Lake	WJMC Request Roundup	
Wisconsin Rapids	WFRB Buck Leverton	

WYOMING

Powell	KPOW Rocky Mt. Cowboy	Huaky Refining Co.
Powell	KPOW Starline Nite Jamboree	
Sherridan	KWYO Music Roundup	
Sherridan	KWYO Sons of the Pioneers	Sheridan Flouring Mills

CANADA

Calgary, Alta.	CJCL County Fair	W. Webb Furniture Store
Edmonton, Alta.	CFRN Bar B Ranch	Burns & Co.
Edmonton, Alta.	CFRN The Barn Dance	Pringle Hatcheries
Edmonton, Alta.	CFRN Songs of the Ranch & Range	
Edmonton, Alta.	CJCA Hayloft Jamboree	Edmonton Tire Co.
Edmonton, Alta.	CJCA Old Red Barn	Edmonton Produce Co.
Chilliwack, B. C.	CHWK Dancetime in Valley	Valley Cafe
Chilliwack, B. C.	CHWK Dusterhoof Barn Dance	W. Dusterhoof
Chilliwack, B. C.	CHWK Wild Carter	Pringle Hatcheries
Vancouver, B. C.	CKWX Joykrackers	
Vancouver, B. C.	CKWX Western Review	
Brandon, Man.	CKX Rural Rhythms	Burns & Co., Ltd.
Winnipeg, Man.	CKRO Sun's Barn Dance	Andy Des Jarlis
Winnipeg, Man.	CKRO Red River Mates	Normandy Dance Hall
Winnipeg, Man.	CKRO Sunny Boys	Quaker Oats
Moncton, N. B.	CKOW Maritime Farm Hour	
Moncton, N. B.	CKOW Saturday Night Jamboree	
Brookville, Ont.	CFBR Bursary Varieties	Cowan's Dairy
Brookville, Ont.	CFBR Happy Time Times	Earl's Taxi
Brookville, Ont.	CFBR Songs of the West	Kirby Flour & Feed
Hamilton, Ont.	CKOC Uncle Hezzy	Adam's Furniture
Kington, Ont.	OKWS Morning Jamboree	H. P. Purdy Grain Co.
Kington, Ont.	OKWS Rocky Mt. Ramblers	Al Smith
Peterborough, Ont.	CHXCK Morning Buckaroos	
Peterborough, Ont.	CHXCK Comstock Old Tymeers	Comstock Furniture Store
Peterborough, Ont.	CHXCK Home Folks	
Peterborough, Ont.	CHXCK Sherridan Country Band	Erle Tuley
Wingham, Ont.	CKNX Bar-X Melodies	Kelly & Fuller Farmers' Supplies
Wingham, Ont.	CKNX CKNX Barn Dance	Pratt Food Co., Gardner Motors, Independent Druggist
Wingham, Ont.	CKNX CKNX Ranch Boys	Ann
Wingham, Ont.	CKNX Cowboy Melodies	All Crop Harvester
Wingham, Ont.	CKNX From The West	Knipe's Bakery
Wingham, Ont.	CKNX Kuro's Ranch	Knipe's Service Station
Wingham, Ont.	CKNX Jimmy Davis	Knipe's Tire Corp.
Wingham, Ont.	CKNX Light Crust Dough-boys	Russell Electric
Wingham, Ont.	CKNX Old Fashioned Hoedown	Rosertson's Drug Store
Wingham, Ont.	CKNX Parlie Ramblers	Mills Motors
Wingham, Ont.	CKNX Riding the Range	Ziegler's Feed Co.
Wingham, Ont.	CKNX Carson Robinson	C. V. Koehler General Merch't
Wingham, Ont.	CKNX Sons of the Pioneers	Roe Farms Milling Co.
Wingham, Ont.	CKNX The Old Time	Lafayette Tire & Battery Co.
Wingham, Ont.	CKNX Western Trails	Wells's Auto Electric, Ltd.
Charlottetown, P. E. I.	CPCY Don Messer & His Islanders	Water's Garage
Charlottetown, P. E. I.	CPCY Saturday Night Jamboree	Can. Broadcasting Corp.
Charlottetown, P. E. I.	CPCY The Merry-makers	
Quebec, Que.	CHRC Longsomes Cowboy	Kelly & McInnis
Quebec, Que.	CHRC Soldier Brown	
Sherrbrooke, Que.	CHLT Radio Revue	Ampollins Dyes
Sherrbrooke, Que.	CHLT Happy Troubadours	

HAWAII

Honolulu	KGMB Jay's Jamboree	Jay's Dept. Store
Honolulu	KGMB Songs of the Saddle	Diamond Head Riding Acad.
Honolulu	KGU Old Corral	Wells's Auto Electric, Ltd.
Honolulu	KOU Texas Rangers	Rico Ice Cream Co.

TOPPING THE TOP

with the

CREAM OF THE CROP

We Respectfully Present—

★ **SOLDIER'S LAST LETTER**

(Ernest Tubb—Decca 6098)

• **TOO LATE TO WORRY, TOO BLUE TO CRY**

(Al Dexter—Okeh 6718)

• **BEHIND THOSE SWINGING DOORS**

(The Doors Swing In—The Doors Swing Out)

(Fleming Allan)

(Spike Jones—Victor 30-0821)

• **TRY ME ONE MORE TIME**

(Ernest Tubb—Decca 6093)

• **COOL WATER**

(Bob Nolan's All-Time Classic)

Coming Up—

★ **TWO-SEATED SADDLE AND A ONE-GAITED HORSE**

(Tim Spencer)

• **YESTERDAY'S TEARS**

(Ernest Tubb—Decca 6098)

★ **I JUST CAN'T STEAL THE SWEETHEART OF A SOLDIER**

(Clif Bruner—Shelly Lee Alley)

★ **CARELESS DARLIN'**

(Ernest Tubb—Lou Wayne—Bob Shelton)

★ **ALL YOU CAN SAY IS YOU'RE SORRY FOR ME**

(Lou Wayne—Lonnie Glosson)

★ **ALL ALONG I KNEW YOU'D LEAVE ME ALL ALONE**

(Lou Wayne—Rex Griffin)

★ **THE SQUAWS ALONG THE YUKON**

(Cam Smith)

(Hit of the Servicemen in the Pacific)

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HERE ARE THE ALL-TIME
ALL AMERICAN

HILLBILLY HITS



as recorded by everyone's
all-time hillbilly favorites

- ★ On the Air
- ★ In Pictures
- ★ On Records

Bob is, and for a number of months has been, serving with our Fighting Forces, but our Okeh Records that, thanks to everyone, became top Hillbilly Hits are still available . . . and still Hits. And when the boys come marching home, Bob and I will try to continue to please you with more of the kind of Okeh Records you want.
Yours,
Bonnie.

BOB ATCHER and BONNIE BLUE EYES

Look for these and other Hits of ours on Okeh Records



6689 PINS AND NEEDLES
TIME ALONE

6686 SORROW ON MY MIND
WHY SHOULD I CRY OVER YOU?



FOLK ARTISTS IN FILMS

Only films released from
September, 1943, to Sep-
tember, 1944, are included

- Arcuff, Roy**
Sing, Neighbor, Sing (Rep-
lic)
O, My Darling Clementine
(Republic)
- Austry, Gene**
The Big Show (Republic)—
reissue
Melody Trail (Republic)—
reissue
Oh, Susanna (Republic)—
reissue
Roodin', Tootin' Rhythm (Re-
public)—reissue
The Contender (FRC)
Ride, Ranger, Ride (Repub-
lic)
Comin' Round the Mountain
(Republic)—reissue
- Burnette, Smiley**
Bordertown Trail (Republic)
Call of the Rockies (Repub-
lic)
- Carson, Sunset**
Call of the Rockies (Repub-
lic)
- Cheshire, Pappy**
O, My Darling Clementine
(Republic)
- Cotton, Carolina**
Sing, Neighbor, Sing (Repub-
lic)
- Eight Buckaroos**
Twilight On the Prairie (Re-
public)
- Fisher, George Shug**
Hoosier Holiday (Republic)
- Hay, George D.**
Hoosier Holiday (Republic)
- Hoosier Hot Shots**
Hoosier Holiday (Republic)
- Lee, Mary**
The Cowboy and the Seno-
rita (Republic)
Song of Nevada (Republic)
- Lulu Belle & Scotty**
Sing, Neighbor, Sing (Repub-
lic)
- Milo Twins, The**
Sing, Neighbor, Sing (Repub-
lic)
- Ritter, Tex**
Arizona Trail (Universal)
Marshall of Gunsmoke (Uni-
versal)
- Tubb, Ernest**
Jamboree (Republic)
- Rogers, Roy**
The Cowboy and the Seno-
rita (Republic)
Hands Across the Border (Re-
public)
Lights of Old Santa Fe (Re-
public)
San Fernando Valley (Repub-
lic)
Song of Nevada (Republic)
Yellow Rose of Texas (Re-
public)
- Williams, Sleepy and His**
Three Shades of Rhythm
Hoosier Holiday (Republic)
- Willing, Foy and the Riders**
of the Purple Sage
Twilight On the Prairie (Uni-
versal)

PEOPLE & ARTISTS

Roy Acuff

Roy Acuff, singing star of west-NBC Prince Albert Grand Ole Opry, is one of radio's unusual successes. Born in the hills of Union County, Tennessee, Acuff is in his 30s. His father was a Sessions judge, and his family, also mountain people, are no Tobacco Roaders. Roy turned down a big league baseball scout, and now is in the big leagues of folk music, having more than two million phonograph disks in circulation. He has been starred in five motion pictures and has the wholehearted interest of one of the nation's largest radio audiences. His honey folk songs, such as *Wreck on the Highway*, *Wabash Cannon Ball*, and *The Great Speckled Bird*, may be corn to some, but certainly the corn is long and green when he adds up the score of income less figuring time. Acuff's three song books, published by Acuff-Rose Publications, are popular with the listeners and have a steady year-round sale.

Julie-B Allen

Julie-B Allen, born in Old Fort, Pa., was adjudged champion girl yodeler of the country in a contest over Station WAT at Richmond, Pa., in 1938. In 1944 she joined Sherry Fincher and the Prairie Pals at WORK in York, Pa. New York radio scouts heard her and she was brought to New York for local network shows. She now sings with the Swinophiles over Station WNEW, and has appeared at the biggest Broadway theaters with such top-notchers as Roy Rogers, Ken Maynard, the Hoosier Hot Shots, Lulu Belle and Scotty and the National Barn Dance cast. She is now heard twice daily in her own programs over stations WNEW and WOV, and also broadcasts with the Hill Country Hit Parade. She is the wife of a naval lieutenant whose ship is now overseas in combat duty. Julie-B is a recording artist for Main Street Records, and makes transcriptions for Lang-Worth. She has frequently appeared in movie and television shorts. Managed by Bob Miller Enterprises.

Eddy Arnold

One of the new headliners of the WSM Grand Ole Opry is Eddy Arnold and His Tennessee Playboys. Speedy McNatt, Roy Wiggins and Gabe Tucker, real mountain music makers from the hills of Tennessee. Eddy plays guitar and sings folk songs and pop melodies in a style all his own, which is proving increasingly popular with listeners to the Grand Ole Opry NBC programs. McNatt is a fiddler and vocalist; Wiggins plays electric steel guitar, and Tucker is a veteran comic who also plays bass fiddle and trumps. The unit is featured by the *Southern Agrederies* on a WSM radio program—and also makes Victor records. Recently Eddy and his boys have been frequently featured on the Purina and Prince Albert Grand Ole Opry programs.

Bob Aitcher and Bonnie Blue Eyes

In the field of folk music, Bob Aitcher and Bonnie Blue

Eyes have long been standard names. Bob has been in the army now for almost two years, but the popularity of him and his partner has been living on via the many Okeh recordings which have long been popular in the nation's juke boxes and on the air. Okeh has just released their popular *Pins and Needles* and all indications point to its selling even more copies as a release than it did when it first swept the nation. Bob and Bonnie, the young in years, are elected solely on the air, on records and in P.O.s. Prior to Bob's entering the service, their radio work centered about Chicago where they appeared on WJJD-WIND and WBBM-CHS outlet. Sponsors included Wrigley, who used them on the Ben Bernie program, and others. Pictures have been made for Columbia. They also were big box-office draws on personal appearances.

Lulu Belle and Scotty

Known wherever folk tunes are heard, Lulu Belle and Scotty have been favorites with radio listeners for many years. They also have made thousands of friends thru personal appearances and are well known and liked in motion pix. Now in their 12th year for Alka-Seltzer on the WLS National Barn Dance, they continue to make new friends thru their honey singing, playing and comedy. Lulu Belle and Scotty are in demand for personal appearances in theaters and auditoriums and at fairs and celebrations. They play to turn-away crowds and have shattered many records. They have made many appearances in movies. Their Republic pic, *Swing Your Partner*, released in 1943, still gathers box-office shekels. Their latest pic, released this fall, is Paramount's *National Barn Dance*. The pair has recorded many tunes for Okeh, among them *Mountain Dew*, *Remember Me* and *The Prisoner's Dream*, and under the country their disks are in demand in the juke boxes.

Bill Boyd

Bill Boyd, native Texan, had his first fiddle band at 12 and entered radio as lone singer, with guitar, at 16. Organizing a band contracted for an hour daily on municipally owned WRR. He arranged a top co-op sponsorship and the first day signed a jeweler, haberdasher, oil company and produce firm. Bill Boyd and His Cowboy Ramblers have remained a daily feature on WRR since 1927 with the same sponsors. An evening program is sponsored by Burrus Mills, Inc., *The Tezo Round-Up*. He organized the Bill Boyd School of Guitar and is under contract to RCA-Victor. First disk, *Under the Double Espoke*, contains an all-time favorite, while *My Birmingham Rose* and *Steel Guitar Rag* hold high spots among better than 900 recordings, many of which are from his several hundred original folk songs. Most of his songs are published by New York, by Coto Corporation, contains 86. He was starred in Frontier Marshal Series of musical Westerns. He has toured most of the nation in Bond Sales drives. Wholly away from Dallas brother Jim Boyd directs his various

musical enterprises. Bill Boyd is managed by Hankin Cooley, Hollywood.

Elton Britt

Elton Britt grew up in the Osaage hills of Oklahoma near Tulsa. The family recreation was singing and playing, and with Elton, his three sisters and two brothers, his mother and dad, the Britt Family Band became locally famous. At the age of 14 Britt was "discovered" by R. S. McMillan, the California industrialist and radio station owner, who transported him to California. There, with the Beverly Hillsites, he began his steady climb to fame as a singer and yodeler of hillbilly and cowboy songs. He is also the only yodeler in the world who can reach A flat above high C. Before they hear him do it, music critics say "that's impossible." But then he proves it.

Britt made history with his Bluebird record, *There's a Star-Spangled Banner Waving Somewhere*, which topped the million mark. He is an exclusive

Bluebird artist and makes transcriptions for Lang-Worth. He has often appeared in movies and on television programs. Managed by Bob Miller Enterprises.

Buchanan Brothers

Buchanan Brothers, Lester and Chester, are the sons of full-blooded Cherokee Indian who is a well-known preacher in Dade County. It was from their father that they learned many of this hill country songs and hymns that has won listeners to their broadcasts over WATT and WOV. After Pearl Harbor, Chester enlisted in the U. S. Navy from which he recently received a medical discharge. Lester is married and has two children, Charles and Sherry, who are very young New Yorkers still to be introduced to the Georgia hills and their grand old congregation in Dade County. Lester and Chester are recording artists for Main Street Records. Managed by Bob Miller Enterprises.

(Continued on page 364)

BILL BOYD

"The Star Whose Fan Club Membership Enrolled the Globe in One Year"

Favorites of Stage, Screen, Radio, Records and Nation-Wide Transcriptions.

AND HIS COWBOY RAMBLERS



Presenting inexhaustible repertoire of Folk Tunes, old and new; singing, Comedy, Acting, Fun.

RADIO

One hour daily, Co-Operative Sponsors.
Three nights weekly, Burrus Mills' TEXAS ROUND-UP.
WRR Dallas' Musical Statues.

PICTURES

Star of Frontier Marshal Series.

PERSONAL APPEARANCES

Favorites of Theaters, Fairs, Jamborees, Chosen First Western Minors, March, '42. Continuous eastern-wide Bond Tours.

LATEST FOLK SONGS

"Just a Hillbilly Song"
"Why is the World?"
"How Artless"—La Ossa Out Rio Pub.
"Shoot a Dime to Victory"
"We'll Tangle, and We'll Make 'em of You"—Killy Publications
"My Birmingham Rose"
"I'll Return to San Antonio"
"We'll Find Our Daddy (When I Get to 70)"—Southern Music Pub.
"Sweetheart of the Alamo"—Ernest A. Runk and Son, Publ.

LATEST FOLIOS

"Bill Boyd's Song Book," 85 Songs, Cost, 50c.
"Bill Boyd and His Cowboy Ramblers' Folio No. 1," American Music.

EXCLUSIVE VICTOR-BLUEBIRD ARTIST SINCE '34

FIRST DISK, "UNDER THE DOUBLE ESPAKE," REMAINS THE FAVORITE.

CURRENT JUKE BOX HITS:

"My Birmingham Rose"
"Tumbledown Trail," from pic of "The Tezo Round-Up"
"Put Your Troubles Down the Hatch"
"Jungle Lou"
"Over the Waves" (Waltz)
"Wandering Minn"
"Spanish Fandangos"
"New Spanish Two-Step"

PERSONAL APPEARANCES AND RADIO

Contact
ARTIST'S STUDIOS
Suite 302
1108 Kim St. Dallas 2, Texas

PICTURES

Contact
HALLAM COOLEY AGOV.
8111 Sunset Blvd. Hollywood

Polly Jenkins

and her PLOWBOYS



now in their 3rd year for

U. S. O. CAMP SHOWS, INC.

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UNCLE DAN
TEXAS ROSE } ★

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SKEETS and FRANKIE

St. Louis
Radio Stars
of
RADIO STATION
KMOX
and
COLUMBIA
BROADCASTING
SYSTEM



SKEETS



FRANKIE



Currently 14 years at Radio Station KMOX for the same sponsor, "Uncle Dick Slack," daily Monday thru Saturday, 7:15 to 7:45 A.M. Also on the Old-Fashioned Bandstand every Saturday night from 10:30 to 11:30.

—AT LIBERTY FOR PERSONAL APPEARANCES—

Contact: SKEETS and FRANKIE, care RADIO STATION KMOX, Mort Building, ST. LOUIS, MO.

FOLK ARTIST PROFILES

Continued from page 363

Whitley Carson

Whitley Carson, the yellow-haired kid from the French, was brought up in San Antonio, where he had a first-hand opportunity to learn songs of this range. He was one of the first to enlist when war came and saw two and one-half years of combat duty. Wounded in the Aleutians, his shattered spine was expertly patched up by army surgeons. After being awarded the Purple Heart Medal, Whitley received a medical discharge from the army. Blond, blue-eyed, with an appealing voice, he is rapidly becoming a favorite among radio and theater audiences. Records for Regu Records and is managed by Bob Miller Enterprises.

Spade Cooley

Spade Cooley was voted "King of Western Swing" by a national fan club. He has justified the regal title by smashing records every place he has played with his famed Western Dance Gang. While on NBC's *Furlough Fun* air show, the program jumped up 2½ points. Native of Oklahoma, Cooley received the bulk of his musical education at the Chetwam Indian School, as he is one-quarter Cherokee Indian. His first instrument was oboe, but he switched to fiddle to play at dances. Had his own road show and toured with Roy Rogers. Featured in films, on radio and recordings with such stars as Gene Autry, Gene Autry, Sons of the Pioneers and many others, he organized his present band, emphasizing a fast-moving

ing dance and show pace, two years ago. Played 72 weeks at Venice Pier, 40 weeks at Riverside Beach, 30 weeks at Aragon Ballroom, Ocean Park, Mission Beach Ballroom, San Diego, Philadelphia, Culver City. His last picture was *Singing Sheriff* at Universal. He is under contract to Columbia for records. Soloists with band are Jack (Tex) Williams, Sammy Rogers, Duke (Arx) Spriggins, Carolina Cotton. Most unusual feature of band is rhythm section, comprising three fiddles, three guitars, two string bass, steel guitar, accordion, piano, drums and harp.

John Daniel Quartet

John Daniel, owner-manager of the John Daniel Quartet, was born in Boaz, on Sand Mountain, Ala. He began singing very young, and the quartet of 14 organized his own quartet. His brother, Troy, of that original group, is still with him, being featured in musical readings and novelty numbers. Burlorne Wallace Fowler, composer of many popular songs, has been with the quartet eight years. Latest addition is Charles Frim, pianist. The quartet began professionally in community sings in Kentucky, Tennessee, Alabama and Mississippi, but since have appeared in New Mexico, Canada and down the East Coast to Jacksonville. The quartet has been on NBC and 88 independent stations. Their wide variety of material includes gospel songs, close harmony numbers, duets, solo numbers, musical readings and piano solos. Currently they are on WSM, Nashville.

ably hand that's a favorite with the folk in these parts. Not only do they devote their time to playing music, but they write and publish it as well under the name of the Arcadia Valley Music Publishers, a BMI affiliate.

Ramblin' Red Foley

Clyde Julian (Ramblin' Red) Foley has been identified with WLS since 1930. It was on WLS 14 years ago that he made his first major broadcast and since then he has been one of the most popular singers of Western songs in radio. His music is authentic and genuine. Red grew up among the mountain people, learned to play the guitar when a boy and learned his music at barn dances in the mountains. Network broadcasts, motion pictures, numerous recordings and personal appearances in theaters throughout the country—none of these have changed him. He's still a regular fellow, a man's man whom the whole family enjoys hearing.

Foley was born at a New Mexico hamlet called Icumena, but moved to Kentucky while a small boy. He's no hillbilly cowboy. Educated at Georgetown (Ky.) College, he went to Chicago to make a career for himself and got his opportunity at WLS. Featured on the *Red Foley Western Dance* since 1930, Foley also has been featured on the *Coast-to-Coast* radio series on NBC and on *Plantation Party* over Mutual. As a singing announcer Foley has a likable personality, his approach is easy and natural, he ad libbing, free and forthright. He's married to Eva Over Stuke, formerly a member of the Three Little Birds on WLS, and they have four children, Shirley Lee, Julie Ann and Jennie Lou.

Whitley Ford

Whitley Ford as the Duke of Paducah is featured on Prince Albert's *Grand Old Opry* (WSM-NBC) as master of ceremonies and chief comedian. He was named for Gene Autry and toured Keith vaude with Otto Gray's Oklahoma Cowboys, and prior to that had his own act, Benny Ford and His Arkansas Travlers. He was born in DeSoto, Mo., and spent four years in the navy before starting out as a professional musician and entertainer. He began his radio career on KTVB in Hot Springs, Ark., in 1924. Prior to the creation of the Duke of Paducah character, Ford played banjo, mandolin, guitar and harmonica, to say nothing of singing and delivering comedy sketches which he wrote himself.

Curly Fox & Texas Ruby

Curly Fox and Texas Ruby have just rejoined the WSM-NBC *Grand Old Opry* sponsored by Ralston-Purina every Saturday, 6:30-7 and 8-8:30 p.m. CWT, after a three-year absence from the show. They were on Station WSM last year, as well as on Saturday night in the *Opportunity*. Rerred on the radio, Curly Fox and Ruby are known as "Radio's Original Yodeling Cowgirl," while her husband, a Tennessee, is one of the nation's outstanding hillbilly fiddlers. Fox recently won a national old-time fiddling contest, conducted in Cincinnati under the auspices of the National Fiddlers' Association. Curly learned his fiddling from Tennessee old-time masters. He got his radio start in Atlanta in 1923, has been on numerous stations and has established himself as one of the best known old-time fidd-

Greetings
from
Lou
Wayne



Just Released

CARELESS DARLIN' (written with Ernest Tubb and Bob Shelton)

ALL ALONG I KNEW YOU'D LEAVE ME ALL ALONE (Lou Wayne and Rex Griffin)

ALL YOU CAN SAY IS YOU'RE SORRY FOR ME (After You've Broken My Heart)

(Lou Wayne and Lonnie Glosson)

(All of the above published by Cross Music Company, Hollywood)

Still Favorite Request Numbers

SWEETHEARTS OR STRANGERS
SOME MUST WIN, SOME MUST LOSE
YOU DON'T LOVE ME, BUT I'LL ALWAYS CARE

Jimmie Davis

Jimmie Davis is today governor of the State of Louisiana. He ran for governor with his band and gave the people of the State a musical treat as well as welcome relief from the raw and acrimonious type of politics that had so long infested Louisiana. He won in a hard fight over more experienced campaigners and began an administration compatible with his musical loving nature—peace and harmony. Davis is known for his songwriting as well as his records for Decca, to which he is signed exclusively. His latest songs recorded just before he became governor are well on the way to equal or surpass some of his older favorites, such as *Nobody's Darling*, *You Are My Sunshine*, *Sweethearts or Strangers*, and *It Makes No Difference Now*. His latest songs are *There's a Chill on the Hill Tonight* and *Is It Too Late Now?*, rendered to the accompaniment of his string band, which sided in his successful bid for governorship. This band is directed by Charlie Mitchell, a composer in his own right, whose recent song, *If It's Wrong To Love You*, is a genuine strong. Mitchell is executive assistant to Governor Davis. Governor Davis has appeared in films for Columbia and Universal. For the former company are *Riding High*, *Tennessee*, *Frontier Rangers* and *Frontier Fury*. It is obvious that he is "hooked" by Louisiana voters.

Melvin Dinger and Jack Chapman

Down in the Arcadia Valley of the Ozark Mountains Melvin Dinger and Jack Chapman head up a dance orchestra and hill-

dies in radio. Curly holds many other distinctions. He appeared with the violinist Dave Rubinoff on a program where they compared and demonstrated classic violin playing with mountain fiddling.

The Hoosier Hot Shots

Four Indiana country boys with musical inclinations got together some years ago and formed a novelty band, using homemade instruments made of washboards, auto horns and what not, and began to entertain the folks at neighborhood gatherings with their highly unconventional music. They had a flare for comedy, too, and it wasn't long until the song outfit became known in many parts of the Hoosier State. Inevitably, their popularity led to radio and they began to make appearances on small Indiana stations. Billed as the Hoosier Hot Shots, the boys quickly caught the fancy of listeners, moved on to more important stations and some 12 years later landed on WLS and the *National Barn Dance*. They have been one of its mainstays ever since. The quartet includes Paul Tristach, (Bennie) Gab Ward, Ken Tristach and Gil Taylor. Success hasn't changed their names, but the likable chaps they were when they first came out of Hoosierland.

The *National Barn Dance* is only one of their shows. Throughout the year they are busy with personal appearances, recording sessions and motion picture appearances. They are now in their 12th year on the Alka-Seltzer program on a Coast-to-coast hook-up. Their disks are in big demand in the juke boxes and over 3,000,000 of their other records have been sold. During the past year they switched to the Decca label and their first releases are now getting the public notice they deserve. They have clicked big in pictures, too. Latest release is Paramount's *National Barn Dance*, and the boys are now in Hollywood making the first of a series of eight pix for Columbia. They also peck 'em in on personal appearances, having drawn as high as 26,000 on a single outdoor date.

Polly Jenkins

Polly Jenkins and Her Pow-wow band is a rural music novelty group formed by Brian H. Wilcox (Uncle Don), who has 40 years of theater behind him and is still manager of the act. In addition to Uncle Don, Polly Jenkins and Texas Rose are featured. They are booked by Johnny Singer and have made one motion picture for Republic. Jenkins is author of more than 100 songs, most of which have been published, and the set has played more than 700 dates in the main part of the U.S. Prominent engagements include the Village Barn in New York, and the famous WLS Barn Dance from Chicago.

Peeewe King

Peeewe King's Golden West Cowboys, with Little Becky Bird and Spike and Spud, the Dixie Dudes, is one of WSM *Grand Ole Opry's* (Royal Crown Cds show every Saturday 8-10 p.m., CWT) most popular entertainment units. The string band, the vivacious Little Becky Bird, the yodeler, the two comedians and King himself, who is one of radio's top accordionists, have been broadcasting together and playing personal appearances for several years. They are considered one of the smoothest units of their kind in radio today. King and the cowboys have been featured in a number of popular motion pictures and have created many of the melodies the band

uses over WSM. Becky Birdfield is a male yet often heard on WSM *Grand Ole Opry* although she is only 16. Considered one of radio's best yodelers she has had this ability since she was four years old. The cowboys include Chuck Wiggin, Tex Sumner, Norman Nettles, Jimmy Wilson, and Fiddlin' Hal Smith.

Patsy Montana

Patsy Montana, WLS singing cowgirl, was born in Hope, Ark., and has been writing songs almost as long as she has been singing. *I Went to Be a Cowboy's Sweetheart* has become her trade mark but she has other popular Western numbers to her credit, many of them favorites on Decca records. During the last 10 years Patsy has been immensely popular on the radio and in addition has done a number of pictures for Republic, has made many recordings for Decca, and still finds time to knock out Western tunes and to look after her family. She was married to Paul Rose, secretary to Mac and Bob, blind singing team on WLS, in 1934, and the couple have two daughters, Beverly and Judy. Patsy got her start by winning an amateur contest at a Los Angeles theater. It led to a job on KMPR, Hollywood. Patsy, who had been using her own name, Ruby Elvina, next joined up with a couple of girl singers. At the Montana Cowgirls they remained together for several years, appearing at the Pentecost (Ore.) Roundup, several Hot Gibson rodeos, a Western movie, *Lightning Express*, and with Al Pearce and his Gang on KFR. In 1933 Patsy and two of her brothers visited *A Century of Progress* in Chicago. Patsy auditioned at WLS, clicked immediately and joined the Prairie Ramblers. She became one of the top favorites at WLS. She is the Ranger with the Ramblers, as she is kept busy with her family, but she still does considerable free lance radio and stage work.

Minnie Pearl

Orpheus Colley (Minnie Pearl) is a native of Centerville, Tenn., graduate of Ward-Bentley College, and former dramatic coach and producer of amateur hometown theatricals. She traveled through the Southern States for three years talking and working with residents of small towns and mountain areas. In creating the character of Minnie Pearl for the WSM-NBC Prince Albert *Grand Ole Opry* program she has formed a composite of the people of the Southland that she has learned to know so well. Miss Colley presents dumb but lovable characters and has developed an extensive following among *Opry* listeners from Coast-to-Coast.

Dick Scott

Dick Scott, known as a cowboy singer, balladist, and a real westerner, hailed from small town in Nevada. Reared in a family of musicians, he learned to play a guitar while a child. In later years he dabbled in dramatics and songwriting, scoring several successes, which have recently become recording favorites. His most recent number is *The Wolf of Kendalshof Street*, now being featured by name bands and singers in the territory.

Up and until a few months ago his engagements were limited to universities and clubs where his homespun philosophy and humor became a spotlight attraction on lecture programs throughout the nation. Looking

for wider fields, he combined his humor with singing so that today he has one of the best acts of its kind for vaude presentation. He is now touring with Smiley Burnette, of motion picture fame, fronting a five-piece band. Managed by General Amusement Corporation.

Skeets and Frankie

Clyde (Skeets) Taney and Frankie Taylor are the popular radio team of Skeets and Frankie, stars of Pappy Cheesing's Gang of Radio Station KMOX in St. Louis. They have been together 14 years except the past two years when Frankie was flight instructor, U.S. Army Air Force. Given an honorable discharge on August 5, 1944, he immediately rejoined his partner. Both sing and play the guitar, harmonizing splendidly. Boys have played theaters in the Midwest and they appeared on all major Columbia Broadcasting System stations in the Midwest. Stars of Station KMOX and the Columbia net for the eight years they were sponsored by Uncle Dick Slack, of the Slack Furniture Company. Skeets was born in Mitchell, Ind., he studied voice in Indianapolis, Ind., while Frankie was born in Crystal City, Mo., and studied music in St. Louis.

Eddie Smith

Eddie Smith at an early age became a protégé of Otto Gray, of Stillwater, Okla. Besides being known as one of the leading ranch owners of the West, Otto Gray was a well-known showman and had an act called Oklahoma Cowboys. He gave Eddie Smith, his first job, and

(Continued on page 366)

OUT of the WEST
COMES ANOTHER
GREAT
AMERICAN HUMORIST

Uncle Dick Scott

THE COWBOY PHILOSOPHER
SINGIN' AND TALKIN' HIS WAY
INTO THE HEARTS OF THE
PEOPLE...

MANAGEMENT
GENERAL AMUSEMENT CORPORATION
NEW YORK • CHICAGO • HOLLYWOOD

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HILBILLY and COWBOY TALENT



ELTON BRITT—THE HIGHEST YODELER IN THE WORLD—
Oklahoma born singing cowboy. Made history with his Bluebird record "There's a Star-Spangled Banner Weaving Sawtooths"—first vocal record in 20 years to overcome the million mark. The tops in radio and theatre draw—movies—television—clubs. Exclusive Bluebird artist. Lang-Worth transcriptions.



JULIE-B ALLEN—CHAMPION GIRL YODELER—daily radio performances have established her unique popularity as hillbilly artist specializing in sweet ballads and fast yodeling numbers. *Billboard* mistress of coramels, sweet crooner of comedy and character roles—radio—television. Recording artist for Main Street Records. Lang-Worth transcriptions.



EDDIE SMITH—THE HUMAN BALLAD SINGER—0-1" radio star of Red and Blue networks—television—movies—famous for his Western ballads, traditional hillbilly songs and hymns. Brilliant facility on accordion and guitar. Top-ranking head-down fiddler. Recording artist for Main Street Records.



WHITEY CARSON—THE YELLOW-HAIRED KID FROM THE PEGGS—lusty and appealing cowboy voice already familiar to radio and theatre fans since his recent return from active army duty. Recording artist for Big Top Records.



THE BUCHANAN BROTHERS—LESTER AND CHESTER—MAKERS OF HILBILLY HITS—"I'm a Convict With Old Glory in My Heart," "Don't Dog Me 'Round"—singing disc from the hill country of Georgia. Radio and theatre audiences love their old hill country songs; modern, fast blues and hillbilly ballads. Recording artists for Main Street Records.

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Whitney
"DID YOU MEAN TO BE MEAN TO ME?" — by
Johnny Whitney, Okey Hunter and Lee Williams
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WRITE FOR CATALOG AND LIST
OF MOST POPULAR Western,
Cowboy, Hillbilly & Popular Numbers

ARCADIA VALLEY
MUSIC PUBLISHERS
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IRONTON

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FOLK ARTIST PROFILES

Continued from page 365

during the time spent with the act Eddie gained his first radio and stage experience. His next engagement was a radio program in St. Louis, Mo., following that was work in Charlotte, N. C., and Greenville, S. C. From there Eddie came to NBC in New York and appeared on both the Red and Blue network programs. Eddie has made records and Bluebird recordings and De Luxe recordings, including transcribed programs. He has also made film descriptions for World and Lang-Worth. His latest recordings are for Malt Street Records. He has appeared in 20th Century-Fox shorts and juke box film shorts. Managed by Bob Miller Enterprises.

Ernest Tubb

Ernest Tubb, "the Texas Tenor," is a drifter, cowboy, His cowboy melodies and folk songs are heard weekly in the Grand Ole Opry broadcasts from WSM, Nashville. Born on a cattle ranch near Crisp, Tex., the guitar player and singer has been singing ever since he can remember, but only decided to make it a career when he heard the singing braxman, the late Jimmie Rodgers. Tubb's first professional date was at a San Antonio radio station in 1933. Since then he has made a number of hits in Hollywood, and waxed some of his from-the-heart songs for Decca. His latest film, *Jamboree*, has just been released. Composer of many songs, Tubb has five folios of collections of his own numbers sold by mail to radio fans and over music companies. Among numbers composed by Tubb are *Walking the Floor Over You*, *I'll Get Along Somewhere* and *I'll Never Cry Over You*.

Ray Wade

Ray Wade and His Rhythm Riders made up one of the most outstanding Western musical aggregations in the nation. There are 12 people in the group, including the leader, Wade, who is featured on violin. He not only takes the spot for fiddle features, but plays with his violin trio. Others spotlighted in the band include twin guitars as well as vocal duos and trios that are heard throughout an evening's

program of special renditions of Western songs. Musical group has come a long way in two years. Wade started out with a \$5.50 fiddle and built this remarkable aggregation from scratch. The Riders have appeared four nights a week over KRLD in Berkeley, Calif., but switched to KIX as a staff band September 12, 1944, the first anniversary of their radio appearance. Wade books his own unit. While this takes much of his time, he has found hours in which to compose. His latest song, *Arkansas Sweetheart*, bids well for top honors in Western music. Because of his diligent work music, as well as in a managerial capacity, the group plays each Tuesday night at Elks Lodge Park, Richmond, Calif., Friday nights at Deum Bowl in Vallejo, and Saturday and Sunday nights in the Maple Hall, town of San Pablo, Calif., to capacity crowds.

Lou Wayne

When it comes to writing folk songs Lou Wayne knows what he writes. He was born in Diley, Tex., in the meagrite country between San Antonio and Laredo. The family later moved to San Antonio, where Wayne attended school. While here he took all the journalism and English courses the school offered. His musical education dates back to the time when he was 16. He took up guitar with a teacher. Not getting very far here because he was on his own, he turned to the clarinet under a first instructor. Later he had three years of piano instruction and followed this with piano lessons. The song-writing he has done dates in his guitar days. But he rhymed "pony" with "mother," which wasn't too good. It was nature for him to fall in with cowboy singers. The first to record Wayne's *Pony From Texas* was Wranglers, Shelton Brothers, Cliff Brunner, Bob Willis and Jimmie Davis. All in all, Wayne has written over 400 tunes. Two of his tunes were written in collaboration with Jimmie Davis, now governor of Louisiana. They are *Sweethearts or Strangers* and *Some Must Win, Some Must Lose*. Three of his outstanding numbers have been released recently by Cross Music Company and are *Coreless Dorin*, *All Along I Knew You'd Leave Me Alone* and *All You Can Say Is You're Sorry for Me*.

Curly Williams

Curly Williams and His Georgia Peach Pickers are a strong folk music band and have been regular features of the WSM-NBC Grand Ole Opry broadcasts from Nashville, Saturday for more than two years. Williams and his band joined WSM while making a personal-appearance tour of the South. Native of Cairo, Ga., Williams has been playing all types of stringed instruments since he was 14 years old and is considered one of the hottest hillbilly fiddlers in the biz. Current personnel ork include Sanford Williams, Joe Joseph Williams, guitar; Joe Pope, piano; Boots Harris, electric guitar; and Jimmy Selph, guitar. The combo is often guest-starred on WSM-NBC regional and national network shows in addition to regular program of the sections of the Opry not aired on the NBC web.

Bob Willis

Bob Willis and His Texas Playboys have been making records around California for some months now. The trip to the West Coast has been delayed until now because of Willis's stint in the army. Given an honorable discharge from Uncle Sam's forces, Willis got right back into the swing of things. He started in the music business at an early age, as one of the best fiddlers around Texas, the skyrocketing popularity of his hand was expected. In ballrooms and theaters on the West Coast, Willis and his band have smashed every conceivable record. In some spots dances that started at 8:30 stopped after tickets at half hour later because the spot was jammed. These ballroom and theater records are added to those of his Okeh record sales for the San Antonio Rose sold hundreds of thousands. Willis has made movies for Columbia and his latest Okeh release includes *You're From Texas and We Might as Well Forget It*. Featured with the band is Tommy Duncan, romantic balladeer, and Laura Lee (Owens), the yodeling cowgirl. Instrumentally and vocally, Willis draws a spotlight. Twin guitars ably handled by Jimmy Wyble, and Cameron Hill come in for praise, as does Noel McGee's electric guitar. Jack McElroy is personal manager. Band is booked by Music Corporation of America and is currently playing the Chas. Mannah, Culver City, Calif.

MOST PLAYED JUKE BOX RECORDS

Compiled From the Most Played Juke Box Folk Record Section of
The Billboard's Music Popularity Chart—January, 1944–September, 1944

SONG	ARTIST RECORDING SONG	WEEKS RECORD WAS MOST PLAYED
Pistol Packin' Mama (Decca 23277)	Big Crosby- Andrews Sisters	Jan. 8, Jan. 15, Jan. 22, Jan. 29, Feb. 5, Feb. 12, Feb. 19, March 11, 1944
They Took the Stars Out of Heaven (Decca 8090)	Floyd Tillman	March 18, 1944
So Long, Pal (Okeh 8718)	Al Dexter	March 25, April 8, April 15, April 22, May 6, May 13, May 20, May 27, June 3, June 10, July 1, 1944
Too Late To Worry (Capitol 8718)	Al Dexter	April 1, April 29, 1944
Straighten Up and Fly Right (Capitol 134)	King Cole Trio	June 17, June 24, July 8, July 15, July 22, 1944
Is You Is or Is You Ain't? (Decca 8659)	Louis Jordan	July 29, Aug. 6, Aug. 12, Aug. 19, Aug. 26, 1944
Soldier's Last Letter (Decca 8098)	Ernest Tubb	Sept. 2, 1944

19 Years On The Air
11 Years on NBC Network
8 Years On The Stage

Every Sat. at Chicago's 8th St. Theatre

AND NOW IT'S COMIN' 'ROUND
THE MOUNTAIN TO THE SCREEN!

Paramount's

The National Barn Dance

With a Bumper
Crop of Merry
Music!

with
JEAN HEATHER • CHARLES QUIGLEY
ROBERT BENCHLEY • MADEIRA FAIG

And All The Nationally Famous
"Barn-Dance" Air Favorites!

PAT BUTTRAM | **JOE KELLY** (Radio Master
of the Radio Kids)

LULU BELLE and SCOTTY

THE DINNING SISTERS

THE HOOSIER | **ARKIE**
HOT SHOTS | The Arkansas Woodchopper

Directed by **HUGH BENNETT**

Original Screenplay by
Lee Loeb and Hal Fimberg

From Radio's Oldest
And Most Popular
Show...They're Barn-
Storming The Nation
On The Screen

The Radio Show's Got
25,000,000 Listeners -
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YOUR BIGGEST POSSIBLE

CASH-IN ON THE TREMENDOUS HILL-BILLY
CRAZE THAT'S SWEEPING THE COUNTRY!

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NOW Featured in a New

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**Broadcast Every
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LULU BELLE and SCOTTY



THE DINNING SISTERS



PAT BUTTRAM



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ARE YOU READY HEZZIE?



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COAST TO COAST—NBC SATURDAY NIGHT

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HEZZIE
KEN • GABE • GIL

HOOVER HOT SHOTS

**LATEST
DECCA
RELEASES**

She Broke My Heart
In Three Places
Don't Change Horses

This Is the Chorus
Barn Dance Polka

THE HOTTEST NOVELTY BAND IN SHOW BUSINESS
OUR SINCERE THANKS

and appreciation to: WALTER WADE AGENCY, Chicago
MITCHELL HAMILBURG AGENCY, Hollywood

"KAPP BOYS"—Decca Records

STATION WLS and NBC NETWORK

PS—We sure had fun working in PARAMOUNT'S NATIONAL BARN DANCE



Lulu Belle and Scotty

BILLBOARD, JULY 15, 1944

Minot, N. D., July 8.—Early attendance marks at North Dakota State Fair here, July 2-8, indicated that new gate highs would be registered.
In the afternoon and night grandstand more than 16,000 saw the show presented by the WLS Barn Dance unit, headlining Lulu Belle and Scotty.

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National Barn Dance, Coast to Coast - NBC - 8:30 P. M. Saturdays.

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Paramount's "National Barn Dance." Republic's "Sing Neighbor, Sing."

Personal Appearances

Brendel's Manor Park, Baltimore, Md., July 25, 16,873 paid attendance.

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OF

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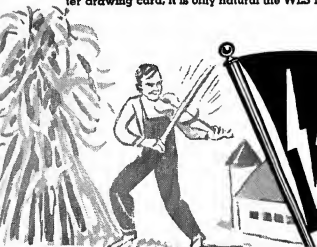
An American Tradition Since 1924

WLS in 1924 discovered a sure-fire formula for entertaining Radio's mass audience in Metropolitan Chicago and the rich rural areas around it—a formula that works as well in the theater or tent as in the studio: the easy-going, hilarious WLS NATIONAL BARN DANCE.

Now in its 21st year on the air, its 13th consecutive year of playing to packed, paying houses in Chicago's Eighth Street Theater (with a four-and-one-half hour show on WLS as well as a nation-wide NBC broadcast); known all over Midwest America as top Fair and Theater drawing card, it is only natural the WLS NATIONAL

BARN DANCE should move to the screen in a Paramount picture—a picture which so well depicts the rounded entertaining genius of the people who are "The National Barn Dance."

Showmen: WLS NATIONAL BARN DANCE stars and acts are available for Theater, Fair and special bookings through WLS Artists Bureau. Contact George Ferguson or Earl Kurtz, WLS, Chicago 7, Illinois.



CHICAGO 7

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BLUE NETWORK

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JOHN BLAIR & COMPANY

THE
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FARMER
STATION

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JIM BOYD

Southland's Golden-Voiced
Entertainer of Radio, Stage,
Recordings, Transcriptions

DIRECTOR
OF
CRAZY CRYSTALS
AIR SHOWS

AND HIS TEXANS Feature

Favorite HANNA HITS on KRLD, Dallas; KWBW, Corpus Christi; Southwestern Networks; Nation-Wide Transcriptions.

★ ★ ★ "STICK TO YOUR PONY"—"WHY SHOULDN'T I (Dream Awake)?"—"WONNIE DARLIN'" by Pearl Clark, Erwin Hanna, Poet of the Plains, and Jim Boyd.

★ ★ ★ "THERE'S A NEW STAR IN OUR WINDOW," by Lew Mel and Erwin Hanna.

★ ★ ★ "YOU ARE THE ONE," by Jim Boyd, Lew Mel and Erwin Hanna.

★ ★ ★ "OUT IN THE WEST IS THE PLACE FOR ME," by Pearl Clark, John Bava and Erwin Hanna.

AND MORE!

"I'll Never Say Goodbye"—"I'll Take a Look Into That"—"Once Again"—"SYMPATHETIC"—"My Rainbow of Dreams"—"I've Got Troubles, Too." ALSO FEATURED BY COUNTLESS OTHER RADIO FAVORITES, as NBC's Grace and Scooby, Chuck and Elsie Story, and Mulu's Susie, "Til Gal From 'til' Hila," KWK, St. Louis.

HANNA AND COMPANY MUSICAL COMPOSITIONS

"Songs From the Heart"

P. O. Box 2032 Corpus Christi, Texas

Professional Composers to Entertainers.

Your Name Should Be on Our List—NOW!

BMI LICENSED

BAND PROFILES

(Continued from page 260)

Ben Pellack for five years, and Paul Whiteman for six years. He left Whiteman to form his own band, which with minor personnel changes is the same today. The *Ork*, whose theme song is *I've Got a Right To Sing the Blues*, features Phyllis Lane, vocalist; Frank Harrington, drums; Norma Tegarigan, piano, and Jack Tegarigan, trombone and vocals. He records for Capitol and Standard Transcriptions. Has also worked for Columbia and Decca. Movies include *Birth of the Blues* and *Ten Nights on the Titanic*. Outstanding engagements include Blackhawk, Sherman, Chicago; Jantzen Beach, Portland, Ore.; Roseland, New York; Syracuse Hotel, Mendocino, N. J.; Prolia, Miami; Plantation, Dallas; Chase Hotel, Mendocino, N. J.; Steel Pier, Atlantic City; Casa Marina, Chicago; El Calif, Manhattan Beach, N. Y.; and Triton, South Gate, Calif. *Ork* is managed by Jack Tegarigan, and booked by MCA.

Sister Rosetta Tharpe

There are very few singers of spirituals who are box-offices draws, but Sister Rosetta Tharpe knows how to sing what she wants to sing and make them like it. Cal Galloway introduced her to New York night life at the old Cotton Club and she's repeating what she did then at the Cafe Zanzibar. With a delivery all her own and a voice with which to handle the delivery, Sister Tharpe sings her favorites for Decca, Gale, Inc., managers and books.

George Towne

Band leader, attorney, student of international law, and talented guitarist—these are a few of the impressive appellations handsome George Towne can rightfully claim. Native of Niagara Falls, Towne at 17 was featured on the Fox Circuit in up-State New York. He formed his own band to provide the money to finish his law education, and formed another when he became a lawyer, because it seemed like more fun. His real success came after a date on the *Fitch Bandwagon*, from which point bookings came steadily.

Al Trace

Al Trace has been 18 months at the Plantation Boom of the Hotel Dixie in New York without a break except for a short stint in Hollywood making pictures for Columbia. This group of performing musicians does an excellent job of music—and just as good a job of entertaining in their *Silly Symphonists* fashion. In addition to two features for Columbia, Trace has made two shorts for the same company and five Soundies. More than 125 transcriptions have been made for Longworth. Trace started *Maizey Doots* on its way to fame, and is a songwriter of note. The orchestra is under the management of the Stanford Zucker Agency.

The Four Vagabonds

The Vagabonds are four colored boys who have been featured for the past seven years

on both the NBC and Blue nets and are considered one of the most popular vocal and instrumental quartets heard regularly on the air. Boys are currently heard on NBC Coast to Coast on a commercial show with Gus Massey. They also have a Chicago beer account of their own which is aired five nights weekly in the Midwest area. Other promotions include frequent appearances on the *Breakfast Club* and other sustaining programs. Their vocal-instrument limiting is also aired via Standard Transcriptions. Boys are Norval Taborn, Roy Grant Jr., John Jordan and Robert O'Neil. Roy Grant is the outfit's manager. Boys are National Concert Artists Corporation.

Jerry Wald

Clarinetist Jerry Wald played a WOR date at the end of seven. On his first job as leader, the ballroom burned down the day after he opened—Brooklyn's Rosemont, but now he's going strong, with dates at theaters from Coast to Coast, and regular return bookings where he brings capacity crowds. A musician's musician his *ork* is sure of an audience from other professionals whenever they can get around to hear him. Booked by General Amusement Corp.

Bud Waples Orchestra

Bud Waples and His Men of Melody of St. Louis are rapidly becoming recognized as one of the nation's top-ranking *ork*s. An exceptionally fine pianist and vocalist, Waples plays and directs his 12-piece aggregation. Blonde *ork* Moyses is featured girl vocalist. *Ork* has three violin, three tenors, two trumpets and three rhythm. Specialty of *ork* versatility with brilliant piano arrangements, waltzes, Latin American tunes, and swing and boogie-woogie. *George Rico*, *Red Murphy* and *Jack Trostle* supply novelty and entertaining vocals. All-time record was established by the band at the Hotel Ansley in Atlanta with 21 weeks in 1943 and over 25 this year. Other recent engagements include Nicolet in Minneapolis, Del Rio in Washington, D. C., and Baker in Dallas.

Fred Waring

Fred Waring's first important theater date was in Chicago 21 years ago at \$900 per week. Fred Waring, A. J. Ballaban, at that time head of a string of Midwest theaters. Waring's most recent stage engagement has been at the Fox New York, at \$25,000 a week for eight straight weeks, and his boss was the same A. J. Ballaban, now a Roxy executive. For five years Fred Waring's Pennsylvania were voted "the best theater hour on radio" by the nation's radio audience. That program on NBC was sponsored by Chevrolet. Now Fred Waring is on the *Blues* with a total of 181 stations, every Thursday. Illinois Glass Company, whose radio account is handled by J. War Thompson Agency. Time is 7 to 7:30 p.m. EWT, with a rebroadcast for West Coast listeners at 11:30 p.m.

Lawrence Welk

Lawrence Welk has made his champagne music a favorite throughout the nation, and his legion of fans follow his airy tunes on the air, juke boxes, as well as in theaters and ballrooms. Welk started in a modest five-piece unit, but today numbers three fiddles, three saxes, three trombones, two trumpets, drums, piano and bass, not counting the maestro's accordion. Band is currently at the Trinson, where Welk is enjoying his 14th repeat engagement with the *Brooklyn* weekly over WGN-Mutual. Last fall Welk and his outfit introduced champagne music to Broadway and held over at the Capitol Theater there for a third week. Band also played the Edison Hotel in New York during the year, as well as theater dates, including the Riverdels, Milwaukee; Oriental Theater, Chicago; Stanley, Pittsburgh, and others. Group holds many all-time records on the one-nighters in the Midwest. Band records for Decca, and its latest releases are *Amor*, *I Learned a Lesson*, *Cleanin' My Rifle* and *I Wish I Could Hide Inside This Letter*, which are current juke box favorites. Band also transcribes for Thesaurus and recently made a series of soundfiles for the movie machine network. Band is under the direction of Frederick Brox. Agency until July 1, 1945, when it swings over to the Music Corp. of America banner.

Cootie Williams

Cootie Williams band is headed for the Paramount (N. Y.) at yuletide, a booking by Gale, Inc., which will top his career to date. Before going on his own he was with Duke Ellington for 12 years and with Benny Goodman for three. His new 11th disk album, *Schoon of Harlem*, is okay with the disk distributors, and no music poll conducted in the U. S. A. has ignored his hot trumpet. There's no doubt also that he shares plenty in the success of the Williams - Fitzgerald - Ink spots value unit that's knocking records over, all over the country.

Ilene Woods

A former golf champion of New Hampshire, Ilene Woods is now starred at the Versailles niter in New York and was heard this past summer on the Paul Whiteman show over the radio. Recently she's been seen tested and is regarded as a television bet. Gale, Inc., manages and books.

Mari Yanofsky

Mari Yanofsky came of age at Station WIP in Harrisburg while she was press-agenting the governor of Pennsylvania. Several of her shows won special awards, and *The Billboard*, when covering the public service job of the station, went to town on the outstanding writing job of Mari. Since then she's done many *Cavalcade* of America scripts and special material for Bette Davis and Helen Hayes among others.

THE LA CASA DEL RIO PUBLICATIONS



Proudly Announce
Release of

"WHY IN THE WORLD (DID YOU WAIT SO LONG)"

"JUST A ROLLIN' STONE" . . .

"TRY AGAIN"

"ALL MY LIFE I'VE BEEN A DREAMER" . . . "MOON ARIZONE"

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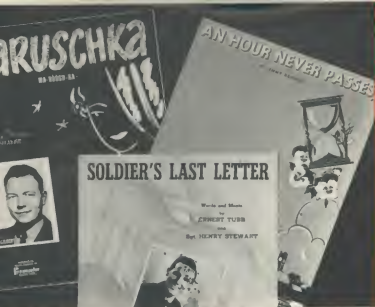
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SIXTH ANNUAL EDITION

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XAVIER CUGAT, versatile comedian, caricaturist, emcee, maestro, and the leading exponent of South American music, who introduced the sensational Fermata Corrido, *Chiu Chiu*, in a recent film musical.



JUAN ARVIZU, popular Mexican troubadour of the CBS Network *Of The Americas*, composer of the exotic boleros, *Un Solo Brazo* (One Single Arm), an Acme publication and best seller on Victor Records.



PISTA: Making merry in the tune of *Lo Polko Del Apino* (The Hokey Polka), an audience-participation polka favorite in North and South America. (Photo Courtesy Coordinator of Inter-American Affairs).



JOHNNY RODRIGUEZ QUARTET, outstanding Afro-Cuban vocal and instrumental group, featured on CBS show wave programs, highlighting the Negroes in their version of *Mariachi Chiqui Chiu*.



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RIO DE JANEIRO

BUENOS AIRES



GILERT, Gotham's celebrated dancing dandy, who introduced the international song-dance, published by Acme, Inc., Buenos Aires in Mexico, and by Comely in London.



SAMBA IN RIO, Rio De Janeiro, city of romantic rendezvous, and famous for Carnivals, contributes the title for that pulsating Samba discovered in Brazil by FERMATA. (Photo Courtesy Pan-American Airways System).



CHUCHO MARTINEZ, scintillating song stylist of Mexican melodies and equally as sensational with American croon-tunes, favors the romantic below-the-border ballad, *Norma*, an Acme publication.



OLGA COELHO, Brazilian folklorist, whose colorful voice has created millions of admirers throughout the American, features the beautiful ballad, *Me Primeira Mirada Al Cielo* (*My First Look At Heaven*).



CHARRO GIL TRIO, Famous Mexican vocalists, whose repertoire includes native folk songs from every South American country, add true Latin flavor to the Chilean novelty tune, *El Gallo* (*The Rooster*).



OF THE
SONG HITS
IN THE

SHAPIRO-BERNSTEIN CATALOG

ALABAMA BOUND

ALMA, WHERE DO YOU LIVE?
ALL THAT I ASK OF YOU IS LOVE
An Hour Never Passes
(see under "HOUR NEVER PASSES")

ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL IS THE
RIGHT LITTLE GIRL FOR ME
AWAY DOWN SOUTH IN HEAVEN (Horry Warren)

BABY SHOES

Back Home Again In Indiana
(see under "INDIANA")

BEAUTIFUL OHIO

BEAUTIFUL TEXAS
BECAUSE (I Love You) (Horwitz-Bowers)
BEER BARREL POLKA (Roll Out The Barrel)
BESSIE COULDN'T HELP IT

BOO-HOO

BREEZE (Blow My Baby Back To Me)
BRING BACK THOSE MINSTREL DAYS
BYE, BYE, PRETTY BABY
BY THE BEAUTIFUL SEA
BY THE RIVER OF THE ROSES

THE CALL OF THE CANYON (Billy Hill)

CASEY JONES

CHEROKEE (Roy Noble)

CHIMES OF TRINITY (Gay Nineties hit)

CHOPSTICKS

CINDERELLA, STAY IN MY ARMS

CLEMENTINE (From New Orleans) (Horry Warren)

THE CLOUDS WILL SOON ROLL BY (Billy Hill)

CLOVER BLOSSOMS

COLLEGIATE

COME, JOSEPHINE, IN MY FLYING MACHINE

CONCERTO FOR TWO (Tchaikovsky)

THE CONVICT AND THE ROSE (hill-billy standard)

CROSS MY HEART, MOTHER, I LOVE YOU

CRY, BABY, CRY

THE DEATH OF FLOYD COLLINS (hill-billy standard)

DID YOU MEAN IT? (Phil Baker)

DON'T BE LIKE THAT

DON'T CRY, LITTLE GIRL, DON'T CRY

DON'T WAKE ME UP, I AM DREAMING

DOWN BY THE WINEGAR WORKS

DOWN HOME RAG

DOWN IN BOMBOMBAY

DOWN ON THE FARM (They All Ask For You)

THE DREAM OF THE MINER'S CHILD

(hill-billy standard)

EGYPTIAN-ELLA

EMPTY SADDLES (Billy Hill)

EXACTLY LIKE YOU (McHugh-Fields)

FOR THE FIRST TIME (I've Fallen In Love)

FRANKIE AND JOHNNY

(Lyric by Boyd Bunch) (posed for broadcasting by the chains)

THE GABY GLIDE (Louis A. Hirsch)

GEE! BUT I HATE TO GO HOME ALONE

GEE! BUT THIS IS A LONESOME TOWN

THE GENTLEMAN OBVIOUSLY DOESN'T BELIEVE

GERGETTE

THE GLORY OF LOVE (Billy Hill)

THE GOLD-DIGGER (Dig A Little Deeper)

GO 'LONG, MULE (hill-billy standard)

GOOD-BYE, DOLLY GRAY

Good-bye, Ma—Good-bye, Pa—Good-bye, Mule

W'h Yer Old Hee-Haw

(see under "LONG BOY")

GOOD-BYE, ROSE

GOOD-NIGHT, I'LL SEE YOU IN THE MORNING

GOOD-NIGHT, WHEREVER YOU ARE

(World War 2 hit)

HAVE YOU EVER BEEN LONELY? (Billy Hill)

HERE COMES THE NAVY

(adapted to the tune of

"BEER BARREL POLKA")

HERE COMES THE SHOW BOAT

HE WEARS A PAIR OF SILVER WINGS

HONKY TONK TRAIN (boogie woogie standard)

HOO-OO, AIN'T YOU COMING OUT TO-NIGHT?

AN HOUR NEVER PASSES

I AIN'T GONNA GIVE NOBODY NONE O' THIS JELLY

ROLL

I AIN'T NOBODY'S DARLING

I CAME HERE TO TALK FOR JOE

I CAN'T GET OVER A GIRL LIKE YOU

(Loving A Boy Like Me)

ICE CREAM (I Scream, You Scream, We All Scream

For Ice Cream)

I'D LIKE TO GIVE MY DOG TO UNCLE SAM

(The Blind Boy And His Dog)

(hill-billy standard)

I DOUBLE DARE YOU

IF YOU KNEW SUSIE (Eddie Cantor's "trade mark")

I JUST CAN'T MAKE MY EYES BEHAVE

(Anne Held's flirtation song)

I'LL ALWAYS BE IN LOVE WITH YOU

I LOVE MY BABY (My Baby Loves Me) (Horry Warren)

I Love You, I Love You, I Love You,

Sweetheart Of All My Dreams

(see under "SWEETHEART OF ALL MY DREAMS")

I'M GONNA LOCK MY HEART AND THROW AWAY

THE KEY

IN A LITTLE GARDEN

INDIANA (Back Home Again In Indiana)

IN MY GONDOLA (Horry Warren)

IN THE BLUE OF EVENING

IN THE CHAPEL IN THE MOONLIGHT (Billy Hill)

IN THE MOOD

(Glenn Miller's all-time novelty dance hit)

IT'S THE SAME OLD SHILLELAGH

I WANT A LITTLE GIRL

I WANT MY MAMMY

I WISH I HAD DIED IN MY CRADLE

(Before I Grew Up To Love You)

(hill-billy standard)

I WISH THAT I COULD HIDE INSIDE THIS LETTER

JUST ANOTHER DAY WASTED AWAY

JUST LIKE A RAINBOW

LAST NIGHT ON THE BACK PORCH

(I Loved Her Best Of All)

(American college hit)

THE LAST ROUND-UP (Billy Hill)

LAWD, YOU MADE THE NIGHT TOO LONG

Lena From Palestine

(see under "PALESTENA")

LET ME CALL YOU SWEETHEART

LET THERE BE LOVE (Walter Winchell's favorite)

LIBERTY BELL (It's Time To Ring Again)

LIGHTS OUT (Billy Hill)

LINDY HOP

(Low Leslie's Blackbirds' dance hit)

THE LITTLE HOUSE UPON THE HILL

THE LITTLE WHITE HOUSE

(At The End Of Honeymoon Lane)

LOVELY ACRES (In The West)

LONG BOY (Good-bye, Ma—Good-bye, Pa—Good-bye,

Mule With Yer Old Hee-Haw) (World War 1 Hit)

LOST (A Wonderful Girl)

LOVING YOU THE WAY I DO

LOVE IS LIKE A CIGARETTE

LOVE BIRD

MAMMY O' MINE

THE MAN FROM THE SOUTH

(With A Big Cigar In His Mouth)

MEET ME IN ROSETIME, ROSIE

MEET ME TO-NIGHT IN DREAMLAND

ME TOO (He Ho He Ho)

THE MELODY THAT h YOU MINE

MEMORIES OF YOU

MISSISSIPPI MUD

MOONLIGHT ON THE COLORADO

MY MELANCHOLY BABY

MY OLD NEW HAMPSHIRE HOME

MY PRAYER

MY SUMURUN GIRL (Louis A. Hirsch)

NAUGHTY NAUGHTY NAUGHTY

A NIGHTINGALE SANG IN BERKELEY SQUARE

CHI BOY, WHAT A GIRL

THE OFFICIAL WY POINT MARCH

OHI MAHAI (The Butcher Boy)

OLE FAITHFUL (hill-billy standard)

THE OLD SPINNING WHEEL (Billy Hill)

ON, BRAVE OLD ARMY TEAM

(West Point Football March)

THE ONE ROSE (That's Left In My Heart)

ONE SWEET LETTER FROM YOU (Horry Warren)

ON THE GIN-GINNY SHORE

ON THE MISSISSIPPI

ON THE SUNNY SIDE OF THE STREET

(McHugh-Fields)

OVER THE HILL

PADDLIN' MADELIN' HOME

PALESTENA

PANAMA (Rhumbo)

PENNSYLVANIA POLKA

PENNY SERENADE

PLAY THAT BARBER SHOP CHORD

(Bert Williams "trade mark")

THE PRINCETON CANNON SONG

(Princeton Football March)

THE PRISONER'S SONG (all-time hill-billy standard)

RAIN (Shower Your Blessings On Me) (Billy Hill)

RED SAILS IN THE SUNSET

RIVER, STAY WAY FROM MY DOOR

ROLL ON, MISSISSIPPI, ROLL ON

Roll Out The Barrel

(see under "BEER BARREL POLKA")

RO-RO-BOLLIN' ALONG

ROSE OF WASHINGTON SQUARE

ROSES BRING DREAMS OF YOU

ROYAL GARDEN BLUES

(the "daddy" of all modern blues)

SAVE YOUR SORROW (For To-Morrow)

SCHOOL DAYS

SECOND HAND ROSE (Fenny Brice)

SEVEN OR ELEVEN (My Dixie Pair O' Dice)

SHE IS THE SUNSHINE OF VIRGINIA

5-11-N-E

SHUT THE DOOR (They're Comin' Thru The Window)

SHUT BY SIDE

SIERRA SUE

SO LONG

SO MANY MEMORIES

SOMEBODY ELSE IS TAKING MY PLACE

SOMEBODY ELSE—NOT ME

(Bert Williams' famous "Circus" Song)

SOUTH OF THE BORDER

STEPPIN' IN SOCIETY

SUNBONNET SUE

SWEETHEART OF ALL MY DREAMS

SWEET SUE—JUST YOU

TEARS

THAT'S MY WEAKNESS NOW

THAT'S THE SONG OF SONGS FOR ME

THERE'S A GIRL IN THE HEART OF MARYLAND

THERE'S A HOME IN WYOMIN'

THEY'RE WEARING 'EM HIGHER IN HAWAII

THE TRAIL OF THE LONESOME PINE

12th STREET RAG

UNDERNEATH THE RUSSIAN MOON

WAGON WHEELS (Billy Hill)

WALTZ ME AROUND AGAIN, WILLIE

'WAY DOWN YONDER IN NEW ORLEANS

'WAY OUT WEST IN KANSAS

(hill-billy standard)

WE DON'T WANT THE BACON

(What We Want Is A Piece Of The Rhine)

THE WEDDING GLIDE (Louis A. Hirsch)

WHEN I DREAM IN THE GLOAMING OF YOU

WHEN IT'S LAMP LIGHTIN' TIME IN THE VALLEY

(hill-billy standard)

WHEN IT'S NIGHT TIME IN ITALY

(It's Wednesday Over Here)

WHEN WAS THERE EVER A NIGHT LIKE THIS

(Louis A. Hirsch)

WHEN YOU WERE SWEET SIXTEEN

(Gay Nineties hit)

WHERE DO YOU WORK-A, JOHN?

THE WHITE CLIFFS OF DOVER

WHO TAKES CARE OF THE CARETAKER'S DAUGHTER

(White The Caretaker's Boy Taking Care)

WHY DID I KISS THAT GIRL?

WRAP YOUR TROUBLES IN DREAMS

(And Dream Your Troubles Away)

THE WRECK OF THE OLD 97

(all-time hill-billy standard)

YANCEY SPECIAL (boogie woogie standard)

YES! WE HAVE NO BANANAS

YIP-1-ADDY-1-AY

YOU ARE THE IDEAL OF MY DREAMS

YOU ONLY WANT ME WHEN YOU'RE LONESOME

YOU'RE THE ONLY STAR (In My Blue Heaven)

(Gene Autry's own song)

In a few instances the name of only one author or of an artist associated with a song is given, solely for reference purposes. This is not to be construed as an indication that any such author is the sole writer, or that such artist is the author.

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SHAPIRO, BERNSTEIN & CO., INC.....	1270 Sixth Avenue	New York 20, N. Y.
NATHANIEL SHILKRET MUSIC CO., INC.....	48 West 48 Street	New York 19, N. Y.
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SUN MUSIC CO., INC.....	50 West 57 Street	New York 19, N. Y.
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URBAN MUSIC PUBLICATIONS.....	6425 Hollywood Boulevard	Hollywood 28, Calif.
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WORDS AND MUSIC, INC.....	1697 Broadway	New York 19, N. Y.

SONG



THERE are cynics in the music business who dolefully point out that the day is coming when it will be humanly impossible for an honest member of the Contact Men's Union to secure a plug for a new tune. Look, say these crest-fallen characters, at all the band leaders who are in, and are going into the publishing biz. Naturally they'll play nothing but their own and each other's numbers. Look at the record companies who are in the publishing biz. They'll wax no one else's tunes. Look at the picture companies who control publishing firms. Why should they spot any songs but their own in the epics? And the payola situation! It shouldn't happen to Hitler! It's gotten so the boys don't even talk about the Petrillo ban on records any more, or that there's hardly enough re-



The Brill Building, headquarters of a huge hunk of the publishing business. Thru its portals pass the most hard-working pluggers in the world. Behind the doors of the scores of publishers' offices in the building occur some of the most fabulous deals in the music industry. From pianos in these same offices have tinkled thousands of tunes, some good, mostly bad or indifferent. The three music men who happen to be standing in front of the edifice at the moment are, left to right, Jack Meskill, Murray Mencher and Charlie Tobias. No at one time or another you'll find almost anybody in the business standing here.



Lindy's, where at the end of a hard day and night of making the rounds of the hotel "rooms" and better bistros in search of the elusive plug, the music men gather. Here, over a cup of coffee, they sit back and relax and forget the music... WHAT ARE WE SAYING! Here the problems of the publishing biz are kicked around till the practically everybody, including Lindy, is exhausted. At this session are Abe Olman, Harry Link, Lester and Joe Santley, Ira Shuster, Stanley Adams, Sam Lewis, George Myers and other veteran music men.

PLUGGERS' DILEMMA

Who you gonna see for a plug when band leaders, waxeries, et al. are pubs, too?

WHAT'S SAUCE FOR THE GOOSE

On the following page are listed names of band leaders and record manufacturing companies who also own music publishing firms. With so many band leaders and record companies setting up music publishing firms, it might be expected that some of the more powerful publishers would figure that what's sauce for the goose is also sauce for the gander, and hit back by going into the band and record businesses. So far only one has: Jack Robbins, head of the powerful big three, Robbins, Feist and Miller. Robbins has launched a band management agency, with Wallace Downey supervising. He has George Paxton and his orchestra and Georgie Auld and his orchestra already working, and has signed deals or has deals in the works for management contracts with the following band leaders and singers: Del Casino, Bobby Byrne, Ziggy Elman, Randy Brooks, Herbie Fields, Laura Dean Dutton, Machito's ork, Teddy Walters, Liz Morrow, Kay Vernon, Carlos Ramirez, Noro Morales, Don D'Arcy, June Robbins, Chucho Martinez, Carol Ames and Alan Dale.

One other top publisher who has a certain amount of artist control is Lou Levy, of Leeds Music Corporation, who, of course, is personal manager for the Andrews Sisters. Levy, however, took the singing sisters in tow about the same time he launched Leeds, and has not set out to combat the leader-disk-publisher "menace" in the aggressive way Robbins has.

mote air time to get the first four bars of a new tune ethered.

SALARIES ARE UP, BUT PLUGS—AND TAXES—COST MORE

Verily, they've got other, newer and ever-increasing troubles, and up and down the Alley they're making with the crying towels. Today, of course, there's a pot of gold at the end of the river of tears, which is making it a little easier for the pluggers to bear the cross and the double-cross. Contact men's salaries have jumped anywhere from 25 per cent to 150 per cent in the last several years, the even this situation, say the pluggers, isn't all it's cracked up to be. Plugs cost more, more people are insisting on so-much-per-plug, and out of what's left the Man with the Whiskers takes plenty.

It is, of course, a medical truth that ulcers incline to make a man look upon the darker side of things, so many

of the complaints of the pluggers must be discounted. But when the worst is written off, there is still much meaning to the moaning. In the past year more band leaders have gone into the publishing business than in any single previous year on record. And the total of the tunes, quantitatively as well as qualitatively, published by the maestro's firms, is nothing to write home about, the trend is there, and it does cut down to some extent the number of non-band leader firm tunes performed by the pubbing orksters.

BAND LEADERS ENTER PUB BIZ

Broadest Music, Inc., the performance rights society set up during the ASCAP-Radio Network fiasco, is mainly responsible for the increase in this situation. At the last count, 16 band leaders owned publishing firms affiliated with BMI and a number of these

were greatly aided in setting up tune factories by BMI advances and guarantees against performance collections.

That disk manufacturers have entered, and are entering the publishing biz is also true, the here too, the great majority of them are small to medium-sized waxeries, who don't have too many tunes in their catalogs. Here, too, however, the fact remains that it's just a little tougher to get a tune recorded because of the existing condition. Of the big three only Decca has a publishing firm. Victor and Columbia are still content to stick to platter making.

Hollywood control and hook-ups with major publishers is, of course, a situation of long-standing.

WEIRD PAYOLA METHODS HIT ALLEY

On the payola front Johnny O'Connor, head of the Contact Men's Union, stands like an

Continued on page 389



SONG PLUGGERS' DILEMMA

(Continued from page 379)

Irish Don Quixote, battling the plug-for-pay windmills. O'Connor's big handicap has been the virtual impossibility of securing tangible evidence against the known and suspected pluggers and publishers who have been lying it on the line for airings of their tunes. Whether the payola situation this past year has been worse than in years gone by is a moot point. Some say yes, a few no. But O'Connor, cynicism and indifference on the part of many music men notwithstanding, has never given up. He's still in there swinging with both fists and maybe some day he'll land a haymaker, or at least a really staggering punch.

In the meantime, some weird new payola stories have hit the Alley. A couple of band leaders, in the past year, are said to have taken dough for plugs and then not delivered the plugs. Which would certainly hit a new payola low. One publisher is said to have made a deal with a loan company to which certain band leaders can go for a fast \$60 or

C-note almost anytime. And if the leader forgets to pay back the loan, nobody ever bothers him. (Editor's note to O'Connor: No evidence, Johnny. Sorry.) But no matter how it's sliced, it's still a piece of the same slab of lox, and the pluggers and publishers eat it, just as do leaders and others.

Remote air time has truly hit a new low. Between a network radio situation which finds almost all available time sold solid, and the steadily increasing time demanded for news and comment slots, pop dance bands, with rare exceptions, have been lost in the shuffle.

And the Petrillo ban on recordings . . . about that enough has been written to give the greenest Johnny-Come-Lately to the music biz a general idea of how it has affected song plugging.

In brief, there are a few things besides oulous making life tough for the pluggers. But a good tune, like murder, will no doubt continue to out.

What Next? Plugger Turns Author--and Sells

Spotting a tune in a Hollywood production is, for the most part, a cut-and-dried matter of publisher-producer affiliations, or, when it's not that, it's a case of pulling all the contact-and-angle stops out as far as they'll go. You've got to know the sister-in-law of the uncle of the fifth cousin of the script girl or better to get to first base.

One exception to the cutting-corners, shooting-the-angles school of plug operation is Aaron "Goldie" Goldman, former bass with Mitch Ayres' ork and now a plugger for Leeds Music in the film capital. Aaron can make with the typewriter or the pencil fairly well, so whenever he has a tune he wants to spot into a certain film, he writes one or more situations showing how the tune can be used. The directness, the beautiful logic and sense of this approach is said to have hardened Hollywood music characters walking on their heels.

RECORD COMPANIES WHICH OWN MUSIC PUBLISHING COMPANIES

List is presented alphabetically according to the name of the record company. The Billboard does not represent this as a complete list of all the record companies who own music publishing companies. There may be cases in which major executives of record companies, executives who have a real voice in setting the diskery's policies, may own controlling or part interest in music publishing firms. Situations of this kind are not included in this list.

RECORD COMPANY	MUSIC PUBLISHING COMPANY
Beacon Records	Beacon Music Company (Check this and others)
Blue Note Records	Blue Note
Capitol Records	Capitol Songs, Inc.
Continental Record Company	Continental Music Company
Decca Records, Inc.	Sun Music, Inc.
De Luxe Records	Blue Ridge Music Publishing Company
Lang-Worth, Inc. (transcriptions)	Lang-Worth Publications, Inc.
Musier's Records, Inc.	Chelise Music Company
Savoy Records	Savoy Music Company
Standard Photo	Colonial Music Publishing Company

BAND LEADERS AND SINGERS WHO OWN MUSIC PUBLISHING COMPANIES

List is presented alphabetically according to band leader's last name. The Billboard does not suggest that this is an absolutely complete list, including all popular band leaders who own music publishing companies. It is, however, the most complete list ever published. Another point which must be borne in mind is that all the band leaders represented do not necessarily own 100 per cent of their publishing firms. In a number of cases personal managers and other interested parties may own a percentage of the company.

LEADER	MUSIC PUBLISHING COMPANY
Roy Acuff	Acuff-Rose Publications
Charlie Barnet	Indigo Music, Inc.
Xavier Cugat	Cugat Enterprises
Sergio de Kado	Latin American Publishing Corp.
Al Dexter	Al Dexter Company
Tommy Dorsey	Embassy Music Corp.
Shep Fields	Jo-Ann Music Company
Benny Goodman	Regent Music Corp.
Lionel Hampton	Swing & Tempo Music Company
Hornee Held	Allied Music, Inc.
Dean Hudson	Florida Music
Harry James	Wenmar Music Corp.
Sammy Kaye	Republic Music Corp.
Gene Krupa	World Music
Guy Lombardo	Variety Music Company
Jimmie Lunceford	London Music Corp.
Joe Maresca	New Era Music Company
Paul Marz	Doraine Music Publishing Company
Freddy Martin	Maestro Music Company
Lou Martin	Martin Publishing Company
Tony Pastor	Pastor Music Company
Ben Pollack	Crossroads Music Company
Frank Sinatra	Barton Music Company

ARTISTS WITH SPECIAL BMI RELEASE ARRANGEMENTS ON INDIVIDUAL COMPOSITIONS

Roy Acuff	The Four King Sisters	Frankie Masters
Bob Atcher	Sleepy Hall	Alvino Rey
Larry Cotton	Phil Harris	Al Trace
Frank DeVol	Horsace Held	Tommy Tucker
Al Dexter	Tiny Hill	Foy Willing
Freddie Fisher	Al Kavelin	Meredith Willson

FILM COMPANIES AND THEIR MUSIC PUBLISHING COMPANY AFFILIATIONS

Listed alphabetically by film companies. The music publishing firms listed are not necessarily owned or even controlled by the picture firms alongside which they are tabulated. In some cases ownership or control in whole or in part by film-makers does exist in others the number of tunes from a picture company's films, which have been assigned to certain individual publishing firms, indicate a strong tie-up, whether contractual or in the form of unwritten agreement.

FILM COMPANY	PUBLISHER "AFFILIATION"
International Pictures	Burke-Van Heusen
Metro-Goldwyn-Mayer	Leo Feist, Inc. Robbins Music Miller Music
Monogram	Southern Music
Paramount Pictures, Inc.	Famous Music Paramount Music Popular Melodies, Inc.
Producers' Releasing Corp.	Southern Music
Republic	Leeds Music
20th Century-Fox	Brugha-Cocco-Conin (On practically all Mack Gordon scores) Robbins Music Miller Music Leeds Music (On Don Raye-Gene Paul scores)
Universal	Advanced Music M. Witmark & Sons Remick Music Company Harms, Inc. Burke-Van Heusen (On their own scores)
Warners Bros.	

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Continued on page 382

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(Continued from page 381)

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MERCHANDISING MUSIC



ONE single factor more than any other in the past several years seems to have contributed to progress in the merchandising of sheet music, folios, method books and other word-and-music publications. This was a situation brought about by the nation's all-out effort to produce the material needed to rid the world of Fascist oppression. When hundreds of thousands of manufacturers of civilian goods turned their energies to making munitions and millions of other big and small war essentials, the nation's retailers of peacetime merchandise in every field were faced with a serious and over more difficult problem . . . the problem of keeping their counters stocked with salable merchandise. Literally thousands of items on which they had counted for profits were available only in greatly curtailed quantities or entirely impossible to get. Dealers began a frenzied search for new merchandise to keep them in business for the duration.

At left and below are examples of two phases of merchandising of music carried on by two of the industry's most alert publishers, Robbins Music Co. and Leeds Music Corporation. Robbins Song Book display is a top merchandising job in anybody's league, and the Leeds' exhibit at the recent Music Dealers' Convention was a soundly thought-out and executed merchandising effort.

Sheet music and folios, in years gone by had had their fling on dealer shelves, and in too many quarters had proved dismal failures as retailer profit-makers. Many factors were responsible for this, some directly traceable to a lack of savvy on the part of the dealers and jobbers, others attributable to neglect and mishandling by the music publishers themselves.

Aggressive, Progressive Publishers Lead the Way

The more aggressive and progressive publishers, of course, were the first to sense this new need for their merchandise on the part of the dealer. Other publishers were slower to recognize its existence. And as in any industry the more alert reaped the profits. Some 800 stores in the Woolworth chain, for instance, are now carrying folios of several publishers, notably Leeds Music in New York, and M. M. Cole, Chicago. The five-and-dime store is a prime example of a vast retail outlet which had been burned by music in years gone by, had given up handling it in any appreciable quantities and are now back in the fold and doing a land-office business with the word-and-music books.

One main sales argument was utilized by alert publishers in getting the music material back in the stores. This was that the chains, department stores and others had a clientele which was definitely music conscious, tho the clientele had been built up on records rather than sheet or folios. With many stores unable to get the quantities of disks



PAYOLA IS INDUSTRY HART-KARD

SINCE the last annual report presented to general membership of the union, the council has successfully negotiated with the industry for a number of invaluable improvements in wage scale, working conditions and unemployment relief. It must be conceded, however, in a frank statement of facts, that the organization has lost ground in its battle to exterminate the evil for which it was formed—the bribery of interpretive artists, direct or by subterfuge for the rendition of copyrighted compositions.

Whether this condition is the result of incompetent employees, who use the easiest way to satisfy the desires of their superiors; whether it be engineered by employer concern or because of general competitive conditions in the industry is speculative.

Now this is no effort to whitewash or minimize the rumors or facts, but it must be generally admitted that a condition of hysteria is existing in so far as the "payola" question is concerned, largely due to idle gossip and the prominence given the subject by the theatrical and music press. The executives and council have diligently ferreted out every rumor and claim and labored incessantly to procure the necessary evidence to file charges against those accused, but in the majority of cases have found the accusations baseless or failed to acquire sufficient corroborated facts to warrant a trial. And it must be understood that the council, sworn to protect its membership, will not prosecute an alleged violator unless it can

A frank discussion of the Contact Men's Union's greatest problem, the "payola" evil . . . by the union's aggressive president

By Johnny O'Connor

prove guilt beyond a reasonable doubt.

The "payola" problem—and it is a problem—is nothing new in the publishing industry. Back in 1915 it reached alarming proportions, but when the employers realized the seriousness of the situation, when it threatened their very existence, they moved quickly and stamped it out overnight. True it required momentous pressure, and to those who were prospering thru the illicit practice, the reform move was rather unpopular, but they eventually realized the benefits of the effort and except for the few odd buccaneers who defied the industry and brushed ethics aside, the business was kept comparatively clean. A new line of employers has crossed the music horizon since that date, and for economic or other reasons they fail to realize the fact that in the practice of bribery they are creating a commercial Frankenstein that will eventually lead them to reversion.

The ultimate consequences in the field of general employment are obvious and that is where

the union is concerned. If the "payola" system becomes a general practice, either direct or by subterfuge, the firms with the largest holdings and cash balances will soon systematically outbid all competition and the smaller publisher will be relegated to the commercial ash can. In that event the bank roll, rather than the composition, will determine what the public may hear. And, as in 1915, professional staffs will be unnecessary, for one man with a check book can successfully operate one or more firms with no apparent effort.

However, the union does not propose to stand idly by and witness the very super-structure of the music industry commit hart-kard, even tho it seems like a pleasant death because of the economic anesthetic. The union is going into the fight with everything it has, for it realizes that it is fighting for the life of its membership, and tho it is a rather thankless task, the officers and members of the council realize it is nothing more than a challenge, with seemingly insurmountable odds

against them, but they propose to accept the challenge and will never cease battling the evil until it is wiped out.

A glimpse at the credit side of the union ledger reveals that during the past year much progress has been made for the benefit of the member body. A new contract has been entered into between the union, and the industry employers, including a proviso for a minimum wage scale. This is the first time the subject of salary has been made part of an agreement between the employers and employees and promises a greater spread of employment.

Arrangements have been made with various State agencies to cover union members with unemployment insurance, thus protecting men stationed away from their home base from distress in case of discharge. Severance pay and vacations have become the rule rather than the exception, and many claims have been adjusted thru the union.

Elections to the council, including the last held, are handled by secret ballot, and every member in the organiza-

tion throughout the country has a vote. This precludes the charge of steam-roller tactics and insures an administration selected by majority rather than by appointment or demand.

At present the council is working on a plan to provide a relief agency within the organization and possibly a method of health insurance. Heretofore this has been handled by the Professional Music Men's Association, funds being procured thru annual shows, raffles, etc. The executives of both PMM and the union are presently conferring on a plan to amalgamate both organizations and hereafter stage the annual affairs under sponsorship of the union. The PMM can be justly proud of its record, for it has saved lives and diligently protected its members against hardship over the past years, without fear or embarrassment. That the same methods will be followed by the union, in the event of an amalgamation, goes without saying.

Any report on the activities of the union would be incomplete without a bow to the employer field in general and the executives of the Music Publishers' Protective Association in particular. They have cooperated fully and sincerely with the union council in its effort to improve conditions thruout the business and have faithfully fulfilled every contract embodied in the Fair Trade Agreement. Well, maybe some of them have winked at the "payola" clauses, but the fellow who winks continually generally winds up with an eyeful of dust.

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Continued on Page 392

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ANNIE LAURIE TROUSDALE
THANKS
IRVING SIEGEL
AND ALL ARTISTS!

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WHO WERE YOU KISSING
LAST NIGHT!

THE LORD IS MY SHEPHERD

★ ★ ★

In Preparation:

FALLEN PETALS

Solo with vocal orchestration, two port chorus.

MARINER

Baritone solo with vocal orchestration.

McDonald Music Co.
1585 BROADWAY
NEW YORK 19, N. Y.

LEADING COCKTAIL LOUNGES

Continued from page 328

Green Pine Inn
Ironstone Hotel
Keystone Trail Inn
Newburg Inn
The Spa

Heaver Falls
Broadhead Hotel

Redblough
Christy's Tavern
Kitty's Ship Ahoj Bar
Lehigh Valley Hotel
Newburg Inn
The Pelican

Riohomburg
Annex Restaurant

Bradford
Option House

Brookville
American Hotel

Chester
Burke's
El Rancho

Easton
Circulon
Eddysdale Grill
Manhattan Circle
Marque Room
New Plaza Restaurant
Pelican

Erie
City Club
G. & W. Cafe
Lawrence Hotel
Press Club

Hanover
Lyric Club

Harrisburg
Babson Hotel
Jack's Musical Bar

Hendleton
Altamont Hotel

Houston
Brazil Club

Huntington
Vet's Club
Lancaster
22 Club

McKeesport
Alpine Hotel
New Carmel
Ben Wilson's

New Brighton
Greystone Gardens

Norristown
Music Bar

Philadelphia
Adelphi Lounge
Alma Hotel
Alpine Musical Bar
Atlantic Musical Bar
Ball Club
Bellevue Stratford Hotel
Ben Franklin Hotel
Bingham House
Brodie's Musical Bar
Brown's Musical Bar
Caulfield Tavern
Carl's Wonder Bar
Charmen's Lido Venice
Carroll's
Cassway's Music Village
Clock Grille
College Inn's Musical Bar
Cops
Copacabana
The Cove
Dequene's Cafe
Dipinto's Musical Bar
Domkey's
Down Beat
DuMont's
820 Club
Embassy Club
Everglades
Flander's Grill
4-U-Bar
Forrest Bar
Gem Cafe
Germanatown Bar
Haddon Club
Kallner's Rathskeller
Kugler's Restaurant
Little Rathskeller
Lou's Germanatown Bar
Lou's Moravian Bar
Jack Lynch's Walton Roof
Majestic Hotel Bar
Marge's Stable
Maxine's
Pat's Show Place
McGee's Club 15

Melody Inn
Mid-Way Musical Bar
Eddie Mitchell's
Murray's Rhythmic Bar
Music Village
Musical Bar
New 20th Century
104 Clover Bar
Open Door Lounge
Orattini's Cafe
Palumbo's Club
Penn Athletic Club
Philadelphia Hotel
Powellton Cafe
Queen Marie Bar
Rathskeller
Ridge Valley Cafe
Rich Carlton Hotel
Sam's New Musical Cafe
Senola's Cocktail Lounge
Senator Hotel
Shangri-La Club
Shubert's Grille
Stamp's Cafe
Sun Ray Gardens
Swan Club
Tabliti Bar
Teherni Club
Tony's Bar
Venture Inn
Walton Roof
Warwick Hotel
Wellington Music Bar
Wilson's
Yacht Club

Pittsburgh
Amdur's Garden Theater
Casino
Dunbar Room
Ezri Covato's Club
Port Pitt Hotel
Henry Hotel
Hollywood Club
Nixon Restaurant
Roosevelt Hotel
Seventh Avenue Hotel
Terrace
Treton
Villa Madrid
Wm. Penn Hotel
Yacht Club

Reading
Acas of Clubs
American Hotel Bar
Andy's Grill
Daniel Boone Hotel
Cabanna Cocktail Lounge
Keggs House
Old English Bar
Paulsgrube's Bar

Rochester
Penn Beaver Hotel

Saratoga
Cassy Hotel
Jermyn Hotel

Sharon
Dull Club

Stratford
Old Covered Wagon Inn

Uniontown
Lucky Star Tavern

Upper Darby
Clock Grille

Warren
Maroon's Supper Club

Wayne
Old Covered Wagon Inn

Wilkes-Barre
Port Duke Hotel
Orion Bar
Redington Hotel

York
Rainbow Grille
Spring Garden Club

RHODE ISLAND
Cranston
Rhodas on the Pawtucket

Newport
Hofbrau

Pawtucket
Walsh's Theater Restaurant

Providence
Besenheimer
Biltmore Hotel
Mohican Hotel
Narragansett Hotel
Pier 76

SOUTH CAROLINA

Charleston
Helen Curtis Lounge
Hole Hot Lounge
Francis Marion Hotel
17 Club
Windmill Club

Columbia
Embassy Club
Doug Broome Nite Club
Riverside C. C.
Wide Hampton Hotel

Florence
Florence Hotel
Fee Dee Citadel Club
Sankam Hotel

Greenville
Benevolent Temple

SOUTH DAKOTA

Grand Forks
155 Club

Rapid City
Alex Johnston Hotel

Sioux Falls
Arcade Club
Carpenter Hotel
Carnegie Hotel
The Town Club

TENNESSEE

Chattanooga
Skyline Club
Clarksville
Dunbar Cave

Knoxville
S. & W. Cafeteria

Memphis
Ballroom Room
The Skyway

Nashville
Hennings Hotel
Maxwell House Hotel
Plantation Club

TEXAS

Amarillo
Herring Hotel
Moccasin Inn
Nat Duane Hall
Ross Hotel

Austin
Driskill Hotel
Jack & Heiler's
La Concha
Stephen Austin Hotel
The Tower

Beaumont
Beaumont Hotel
Edson Hotel
La Salle Hotel
The Tavern

Corpus Christi
Dragon Grill
Robert Driscoll Hotel

Dallas
Adolphus Hotel
Baker Hotel
Plantation Club

Fort Worth
Clover Night Club
Lakewood Casino
Supper Club

Galveston
Ballroom Room
Jean La Fite Hotel
Studio Lounge
Turf Athletic Club

Houston
Texas State Hotel
South American Room

Longview
Palm Tale

Midland
Log Cabin Dinner Club

Orange
The Grove

Port Arthur
Million-Dollar Pleasure Pier

San Antonio
Custer Hotel
Mountain Top Dinner Club
St. Anthony Hotel

UTAH

Helper
Emil's Tavern
Queen Ann's
Rainbow Inn

Ogden
Riviera Gardens
Salt Lake City
Clover Club
Cocoanut Grove
Newhouse Hotel
Rainbow Randevu Club
Starlite Hotel
Utah Hotel

VIRGINIA

Norfolk
Regule Club
Monticello Hotel
Stanton Hotel

Old Point Comfort
Chamberlain Hotel

Richmond
Jefferson Hotel
John Marshall Hotel
Richmond Hotel
Tandilla Gardens
Westwood Supper Club

Roanoke
Roanoke Hotel
Virginia Beach
Friede Club
Shoreham Hotel

WASHINGTON

Seattle
Bremerton Hour
Oasis
The Show Box
The Town Ranch

Spokane
Desert Hotel

WEST VIRGINIA

Holston
Cottillon Club
Ravenswood
The Blue Moon

Wheeling
Zellers Restaurant

WISCONSIN

Beloit
Rendezvous
Brook Lake
Liggett's Royal Palm

Delevan Lake
Delevan Gardens
Dutch Mill
Lake Lawn

Eagle River
Jack-o-Lantern Lodge

Eau Claire
Eau Claire Hotel
Fond Du Lac
Becker's
Takodan Oak Club

Green Bay
Hudson's
New Millier Hotel
Northland Hotel
Pockara Playland
Riviera Ballroom
Tine's

Hersey
Harvest Celebration

Kenosha
Rumbo Room Night Club
Deyton Hotel

La Crosse
Melody Mill
Silver Grill

Land of Lakes
H. Hot Club
St. Juana Club

Lake Como
Lake Como Hotel

Lake Geneva
Lake Geneva Hotel
Rivers

Madison
Mena Hotel
Sun Prairie Pavilion

Monroe
Eugene Hotel

Milwaukee
East Town Bar
Fenton
Frenchy's
Germania Hall
Kilbourn Hotel
Lakatos
La Salle Hotel
Radisson Hotel
Red Room
Royal Bar
Schroeder Hotel
Steuben Inn

Sunars
Town House
Tunnel Inn
Wind Up
Wisconsin Hotel
Oshkosh
41 Club
Racine
Knobby-Lobby
Shubogyan
Poets Hotel
Superior
Ritz Club
Wedgewood Room
Wausau
Rendezvous
Wausau Hotel
West Allis
Cardinal Club

WYOMING

Casper
Gladstone Hotel
Riverside Club
Cheyenne
Plains Hotel
The Plamor Nite Club
Evanville
Layda Club
Gleno
Collins Hotel
Sheridan
Crescent Hotel
The Half-Way House
The Maxwell
Sheridan Inn
Worland
The Chaslo Lounge

Canada

BRITISH COLUMBIA
Victoria
Burgess Hotel

MANTOBA

Brandon
The Bequire
Winipeg
Meriborough Hotel

ONTARIO

Hamilton
Brant Inn
Galt
Highlands Club
Peterborough
Rye's Pavilion
Summer Gardens
Stratford
The Chaslo
Toronto
Cassa Loma
Casino Night Club
Casino Theater
King Edward Hotel
Kingsway Club
Palais Royale
Royal York Hotel

PRINCE EDWARD ISLAND

Charlottetown
New Dome
Sporting Club

QUEBEC

Montreal
Forum
La Salle Hotel
Mouton Hotel
Samover Restaurant
Tie Toe
Quebec
Chateau Frontenac Hotel
St. Louis Hotel

United States Possessions

ALASKA

Jouana
Barnard Hotel
Capitol Cafe

HAWAII

Honolulu
Kewalo Inn
La Hula Rhumba
Moana Hotel
Royal Hawaiian Hotel
Waikiki Lau Yee Chai
Young Hotel

REPUBLIC OF PANAMA

Dolou
Atlantic Nite Club



These people buy a battleship —every week!

Meet John S—— and Mary
D——

John works at an electronics plant on Long Island and makes \$85 a week. Almost 16% of it goes into War Bonds.

Mary has been driving rivets into the hide of one bomber after another out at an airplane plant on the West Coast. She makes \$55 a week and puts 14% of it into War Bonds.

John and Mary are typical of more than 27 million Americans on the Payroll Savings Plan who, every single month, put a half a BILLION dollars into War Bonds. That's enough to

buy one of those hundred-million-dollar battleships every week, with enough money for an aircraft carrier and three or four cruisers left over.

In addition, John and Mary and the other people on the Payroll Plan have been among the biggest buyers of extra Bonds in every War Loan Drive.

When you come to figure out the total job that John and Mary have done, it's a little staggering.

They've made the Payroll Savings Plan the backbone of the whole War Bond-selling program.

They've helped keep prices down and lick inflation.

They've financed a good share of our war effort all by themselves, and they've tucked away billions of dollars in savings that are going to come in mighty handy for both them and their country later on.

When this war is finally won and we start giving credit where credit is due, don't forget John and Mary. After the fighting men they deserve a place right at the top of the list. They've earned it.



You've backed the attack—now speed the Victory!

You Can't **STOP** *a Great Song!*

- ★ **1939** WELL ALL RIGHT!
'TAIN'T WHAT YOU DO
- ★ **1940** BEAT ME DADDY, EIGHT TO THE BAR • RHUMBOOGIE
SCRUB ME MAMA WITH A BOOGIE BEAT
- ★ **1941** JIM
COW-COW BOOGIE
- ★ **1942** MISTER FIVE BY FIVE
HE'S MY GUY
- ★ **1943** SHOO-SHOO BABY
ALL OR NOTHING AT ALL
- ★ **1944** IS YOU IS, OR IS YOU AIN'T (Ma' Baby)
I'LL REMEMBER APRIL

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In the past six years, Leeds has, in consolidating six catalogs, become a leader in the field of music publishing. Its copyrights, now totaling over 10,000, cover every type of musical publication . . . from Boogie Woogie to the classics...from Hill Billy to popular standards...special material . . . song folios . . . orchestrations . . . children's books . . . instrumental folios...concert music...method books...choral arrangements . . . band works.

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